

MORE

HOW TO DRAW

MANGA

VOL. 2

**Penning
Characters**



Go Office

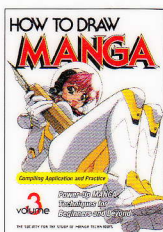
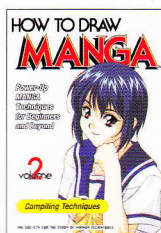


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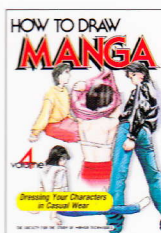


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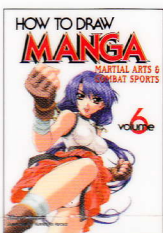


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More

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by Go Office

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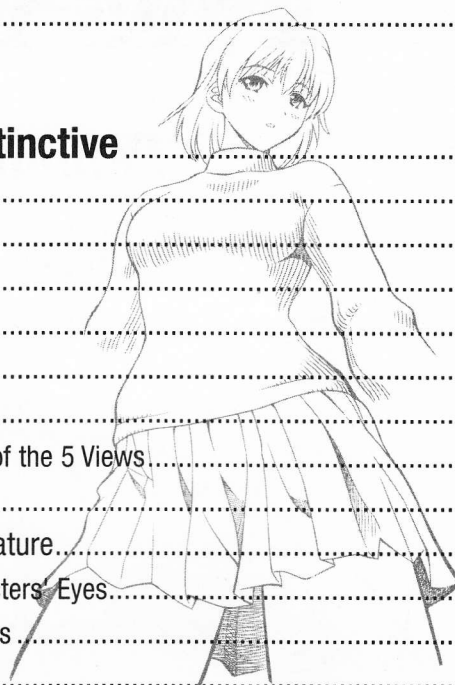
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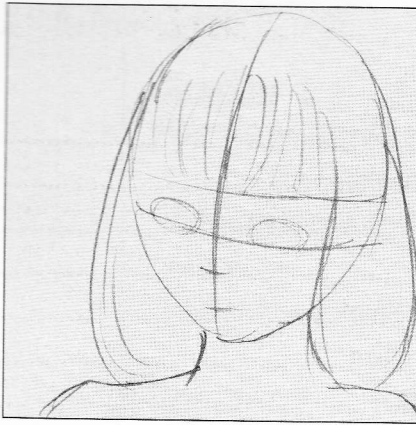


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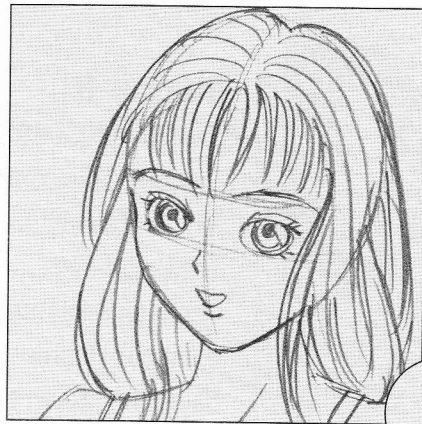
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The Basic *Manga*-drawing Process: From Beginning to End



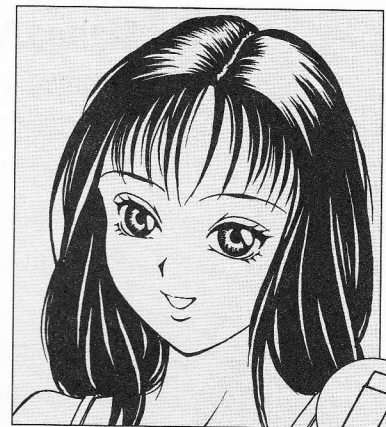
① Rough sketch: Set the composition at this point.



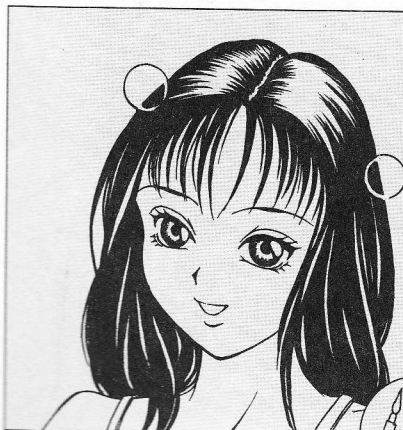
② Complete the under drawing.



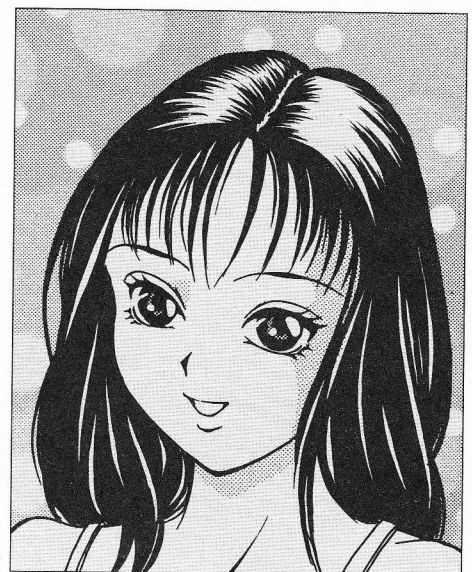
③ Ink the drawing.



④ Erase as needed.



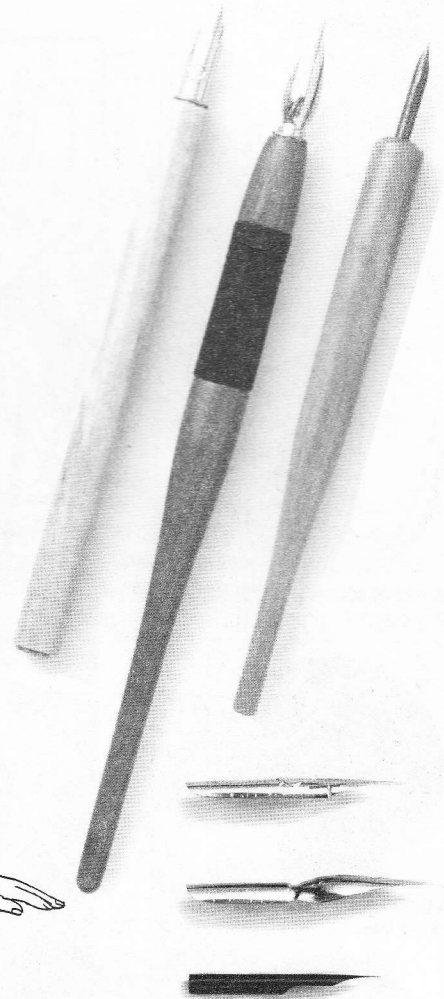
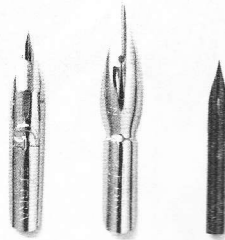
⑤ Do touchups using white correction fluid, etc. (i.e. clean up the drawing.)



⑥ The finishing touches: Add special effect lines and screen tone.

Chapter 1

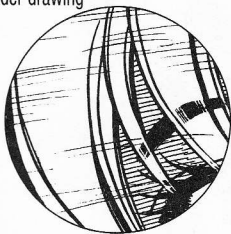
Pen Fundamentals



The Key Ingredient to *Manga* and Illustrations is Inking.



Under drawing



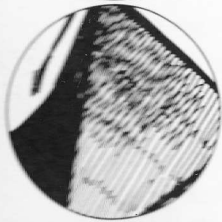
A sense of speed is generated using diagonal strokes.



A gradation effect is created using *kakeami* (crosshatching).

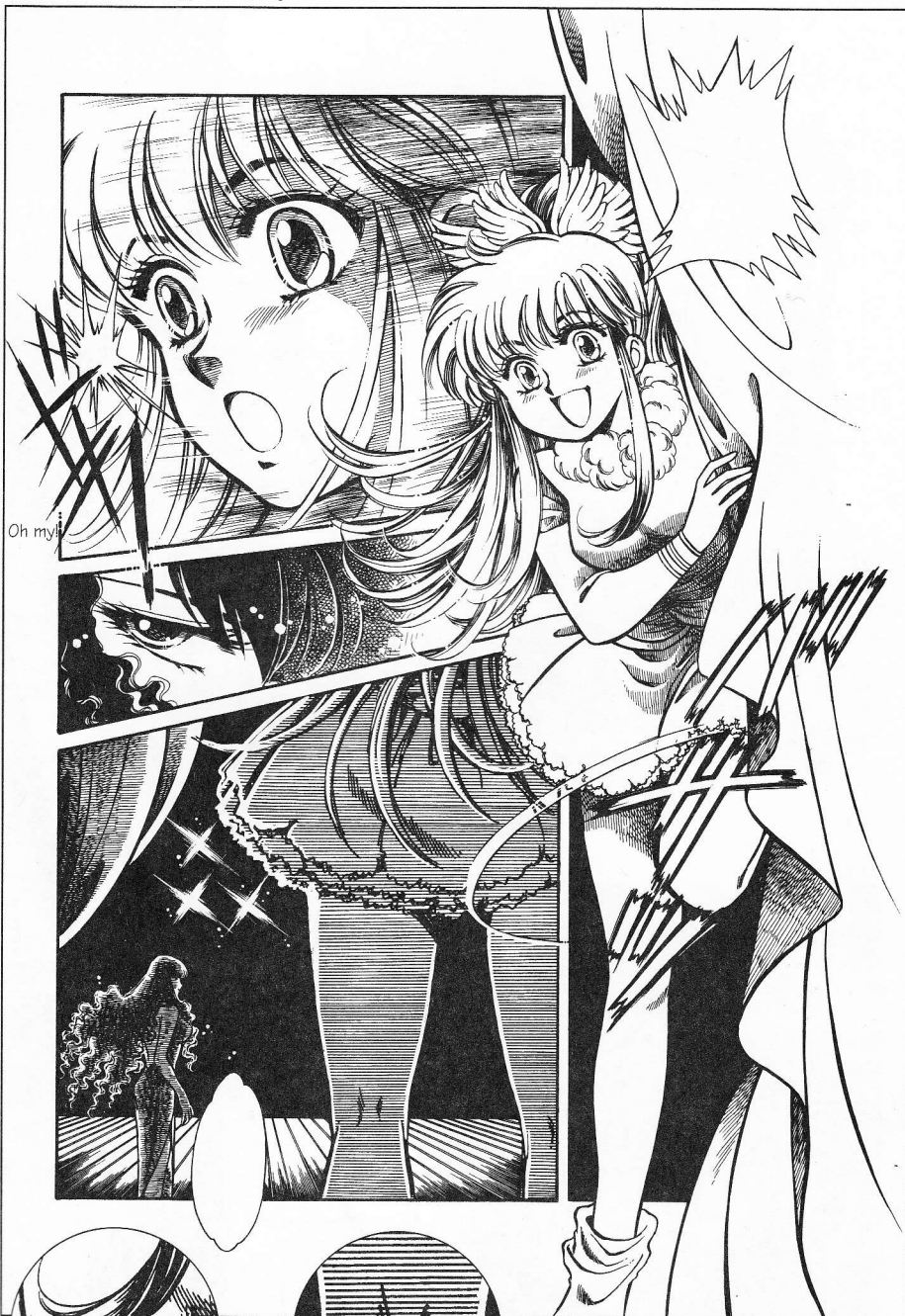


Shading and fabric can be suggested depending on how diagonal hatching is used.

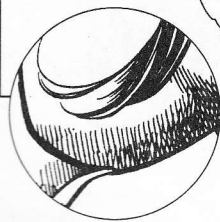


Finish using ink only
(Realism *manga* style)

The clear, distinct black strokes of a pen breathe life into penciled drawings.



Oh my!



Hatching suggests flesh.



Uniform, parallel, ruled lines create a shading, almost silhouette-like effect.

The above was created using only various forms of hatching and solid blacks. This use of ink allowed me to create a soft overall look, while projecting an intense atmosphere.



I drew this version anticipating that I would use only various forms of hatching and solid blacks for the final image. I rendered the subjects using powerful, heavy, modulated lines for silhouette lines. Jagged sound effect lettering allows for the creation of an intense mood.



I drew this version anticipating that I would use screen tone for the final image. With the exception of the final panel, where perspective is stressed, the overall page is rendered primarily using fine, even lines. Since the final image will have a lighter feel, I used more simplified style of sound effect lettering.



Penciled drawing
(Under drawing)



Realism-manga version:
Here, I used hatching in the pupils and irises as well. The diagonal strokes used in the cheeks were carefully drawn.



Screen tone version: I filled in the pupils using solid black and then attached gradation tone. The diagonal strokes used in the cheeks are less concentrated than those in the realism-manga version.

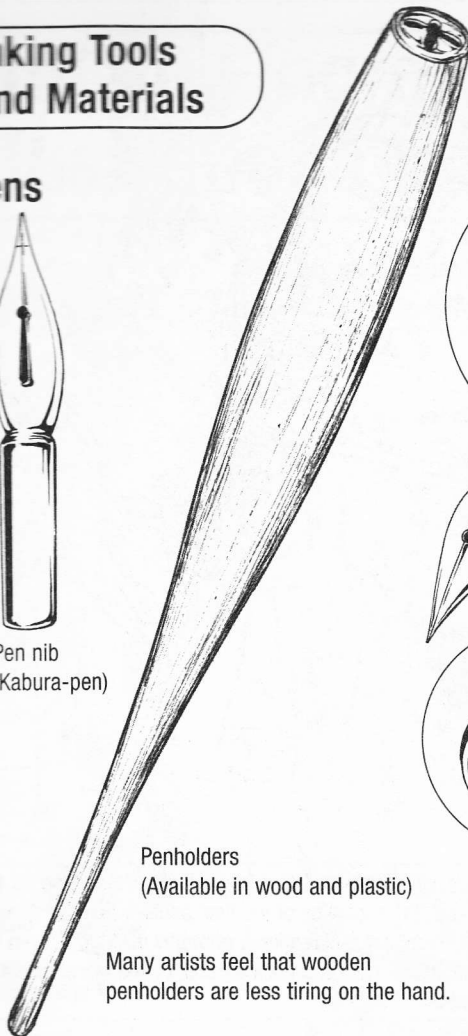


Inking Tools and Materials

Pens

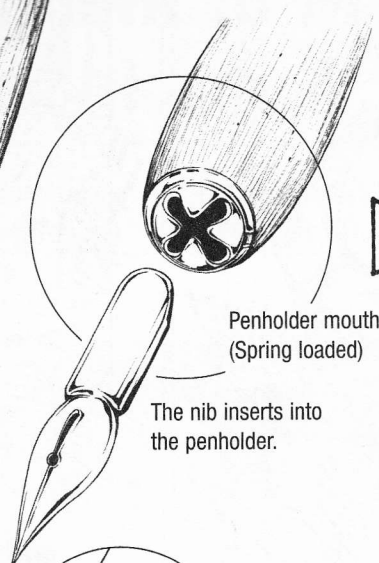


Pen nib
(Kabura-pen)



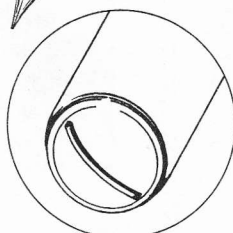
Penholders
(Available in wood and plastic)

Many artists feel that wooden penholders are less tiring on the hand.

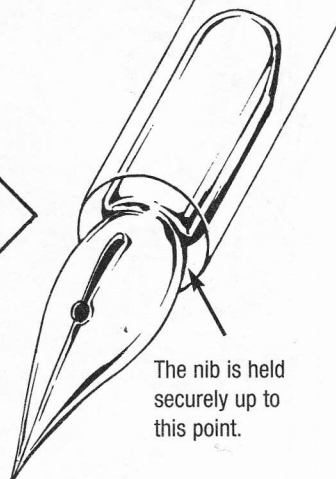
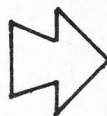


Penholder mouth
(Spring loaded)

The nib inserts into the penholder.



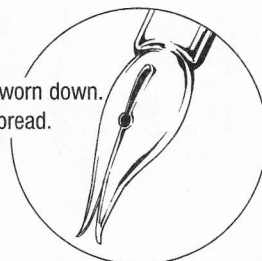
Penholder mouth
(Plastic)



The nib is held securely up to this point.

Change nibs:

- when the nib becomes worn down.
- when the tips start to spread.



Nibs become worn as they are used. Once your old nib tips become permanently spread, and you are no longer able to draw a crisp line, replace the old with a new nib. When inking characters, switch nibs about every 2 to 4 sheets in the case of B4-sized paper (25.7 X 36.2 cm or approx. 10" X 14 1/4").

Ink

Black ink, drafting ink, and India ink are those primarily used. If the ink becomes gummy, add water.



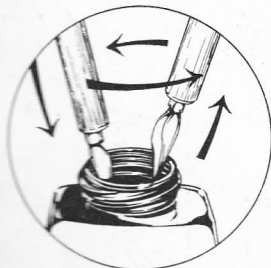
Black or drafting ink

The advantage of drafting ink is that it dries quickly.



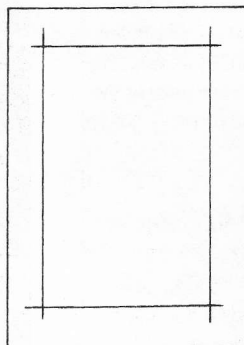
India Ink

While India ink does take longer to dry than drafting ink, it gives a "blacker" finish.



If you applied too much ink to the nib, lightly wipe it on the ink jar's rim (otherwise, you could end up with drops of ink on your drawing).

Paper



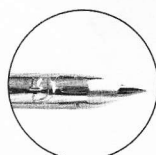
- B4 is the standard size for publication submissions.
- Top quality paper (110 kg to 135 kg per 1000 sheets or 121 lbs to 148.5 lbs per ream) or Kent paper is used.
- *Manga* drawing paper with predrawn margin lines, which are available on the market, may also be used.
- Use paper of a size that will allow a margin around the entire drawing.

Note: since the *manga* process involves penciling an under drawing, inking, attaching tone, and other work, most artists use large, durable paper.

Pen Nibs

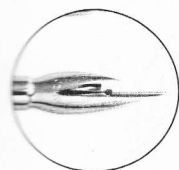
The 3 Most Common Nibs: The Kabura-pen, the G-pen, and the Maru-pen

For those with a light touch: The G-pen nib is flexible, making it somewhat difficult to control. However, it is capable of producing fine as well as thick strokes, allowing you to modulate your lines.



G-Pen

For those with a heavy hand:

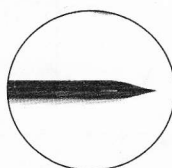


Kabura-pen

This nib draws primarily finer lines and allows for modulated lines.

- For those artists who often break their mechanical or regular pencil points
- For those who tend to leave lines even after cleaning it up with the eraser

For the technicians



Maru-pen

This nib allows you to create thicker lines than with the G-pen and finer lines than with the kabura-pen.

- For those who regularly distinguish between values when drawing with a mechanical or regular pencil (i.e. those skilled in controlling the pressure applied to the pen)

The maru-pen comes with its own special penholder. Holders of some manufacturers cannot be used with the nibs of others, so be careful to check brand names when purchasing.



- For artists who have a light touch when using mechanical or regular pencils
- For those who do great clean up work with the eraser, not leaving a single extra mark



It is difficult to draw long lines with this nib. However, this is a suitable nib for those who build up contour lines using multiple short strokes.

How to Ink

Note that the pen is held differently from when writing.

1 Holding the Pen: Hold the Pen Closer to the Paper When Inking

Good

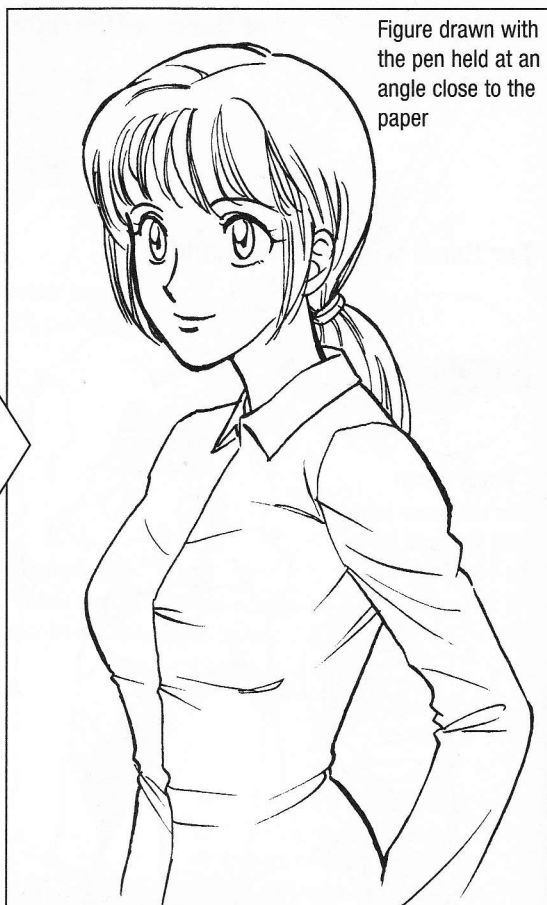
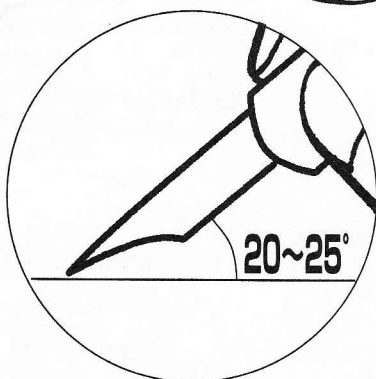
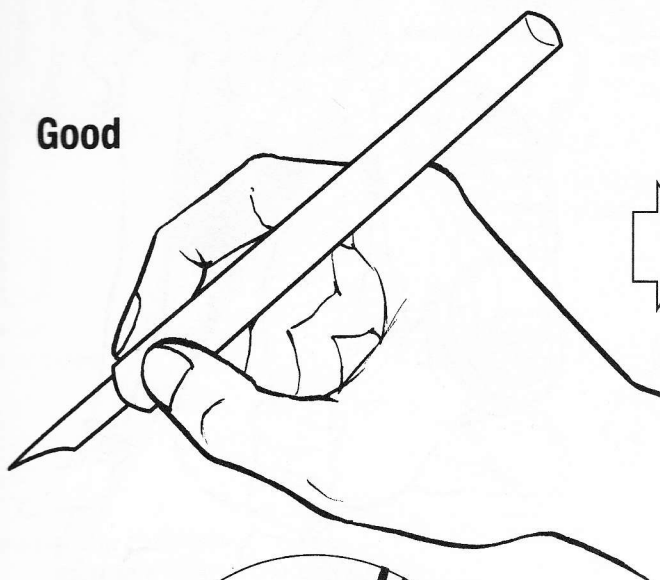
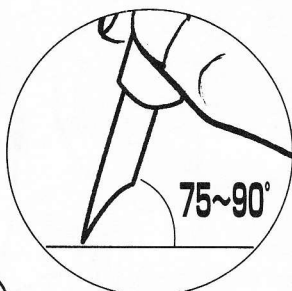
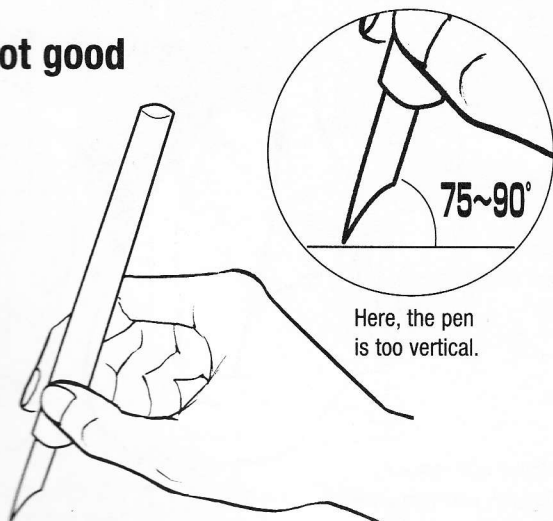


Figure drawn with the pen held at an angle close to the paper

Not good



Here, the pen is too vertical.

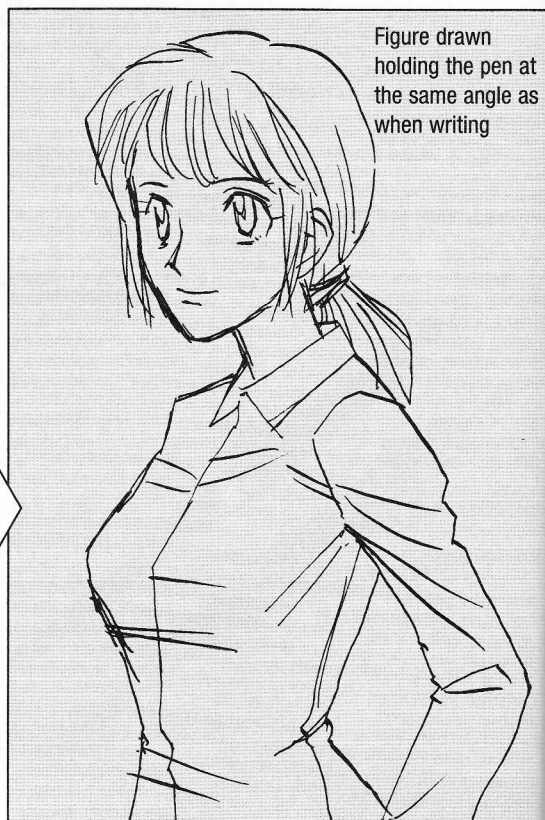
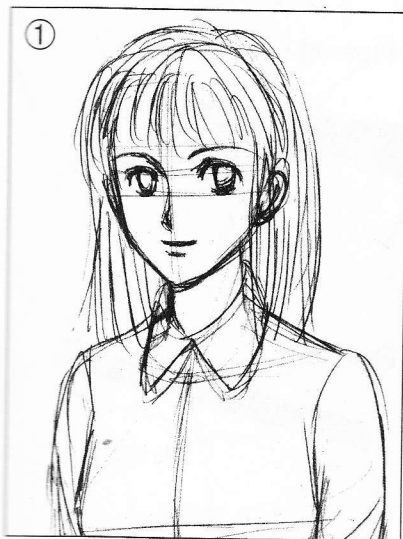


Figure drawn holding the pen at the same angle as when writing

In this figure, the nib caught onto the paper, resulting in clumsy-looking strokes.

2 The Inking Process: Rotate the Paper While Inking



Under drawing

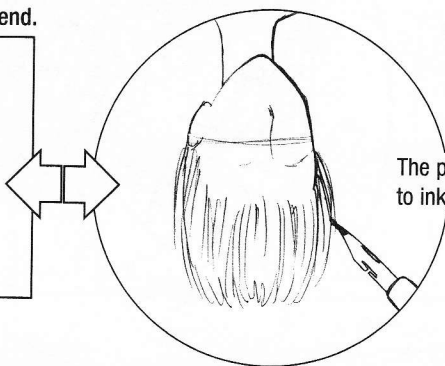
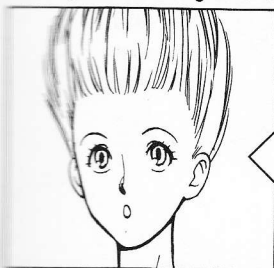


Normally, artists start with the face contours and work from there.

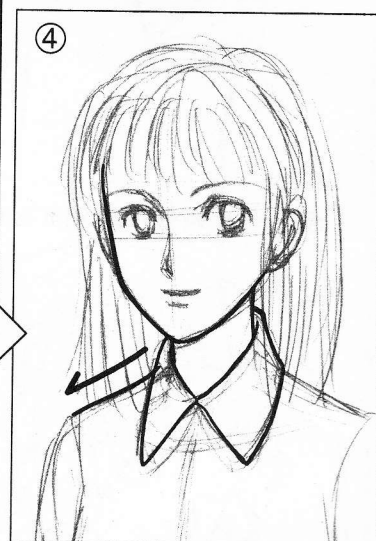


Shift the paper to an angle that allows you to ink more easily.

The same holds true when drawing hair standing on end.



The paper is flipped to ink the hair.



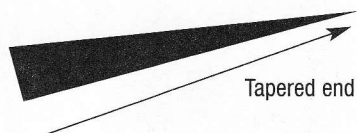
Return the paper to its original position when inking the shoulders. Constantly rotate the paper to the most comfortable position when inking. An artist rarely inks an entire drawing without moving the paper.

Inking Theory: Common Lines

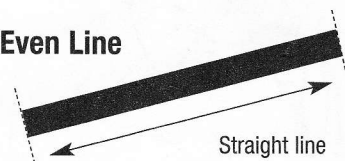
1 The Basics: Even and Tapered Lines



• Tapered Line



• Even Line



Using both lines with sharply tapered ends and blunt, uniform ends allows for a composition with balance.

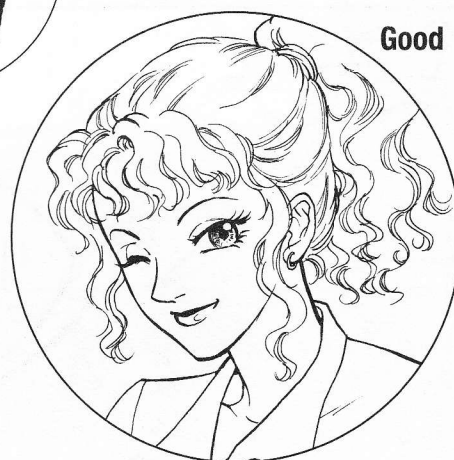
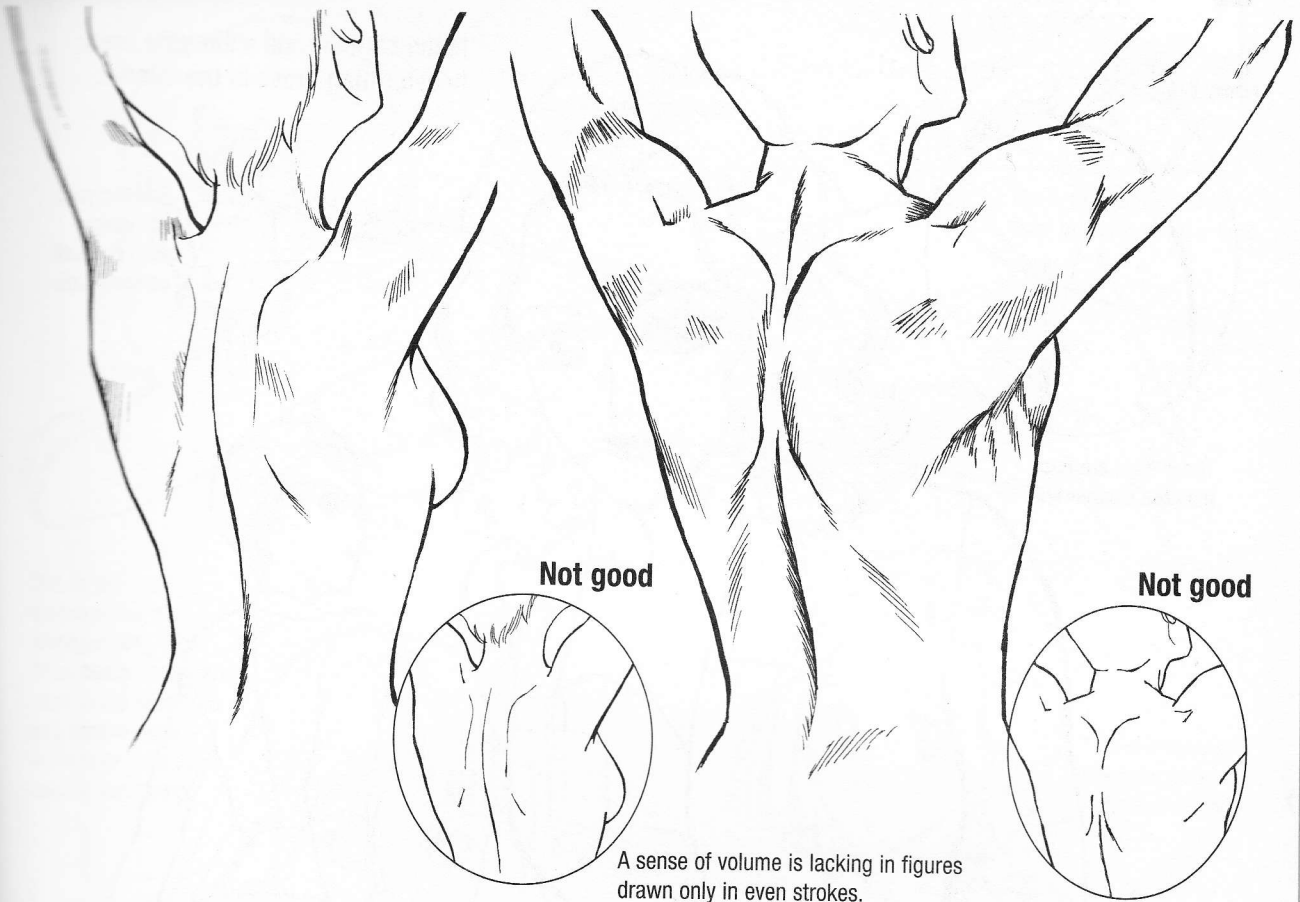


Figure Drawn Entirely with Tapered Lines

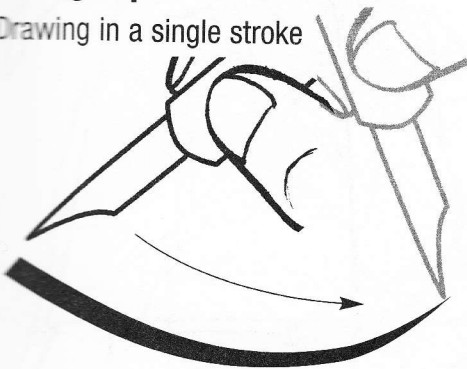
Figure Drawn Entirely with Even Lines



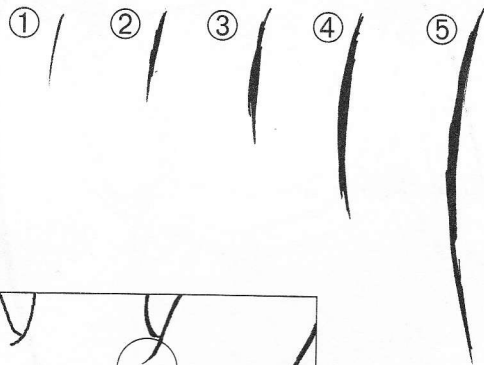


Drawing Tapered Lines

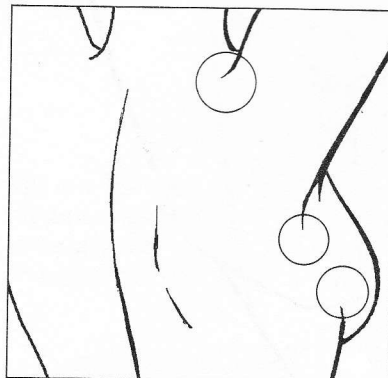
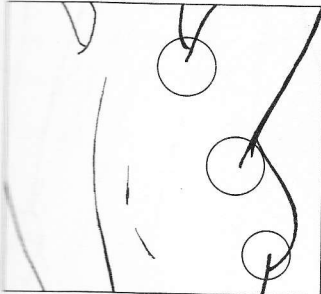
1. Drawing in a single stroke



2. Building up a line using multiple strokes



Practical application: Adjusting even lines



Adjust the lines so that the ends taper.

2 Using Heavy and Fine Lines (Balancing Heavy and Light Areas)



These lines are finer than the contour line.

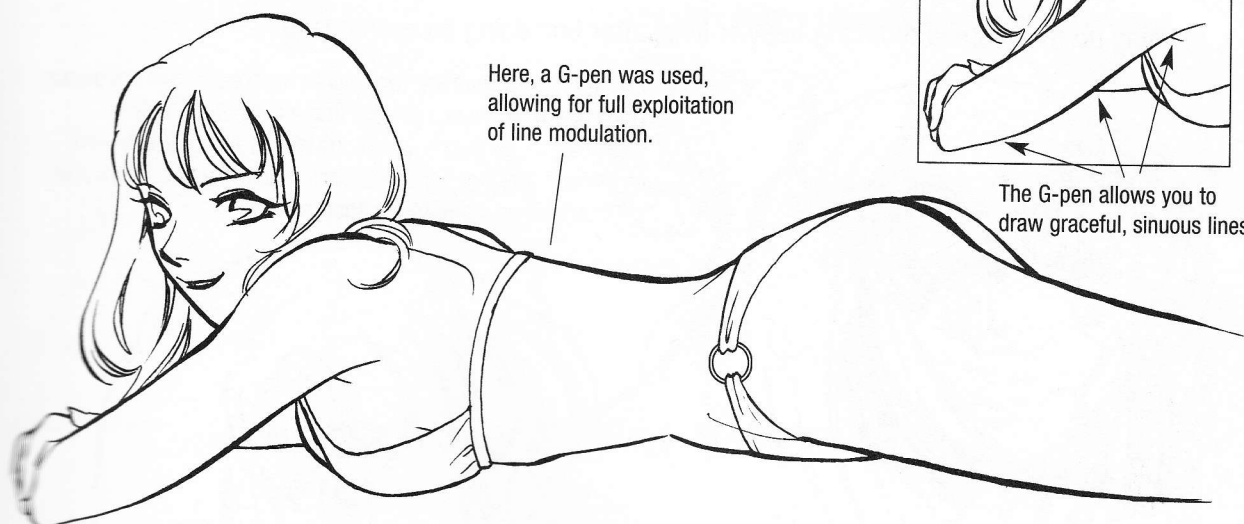
Make contour and silhouette lines heavier than those in the interior.



Balance your line usage even in small compositions.



Assorted Uses of Heavy and Fine Lines



Here, a G-pen was used, allowing for full exploitation of line modulation.

The G-pen allows you to draw graceful, sinuous lines.

This is the most common way of distinguishing lines. Here, heavy lines were used in the silhouette and contour lines, while finer lines were used in the interior.



This is a delicate figure rendered entirely using fine lines.

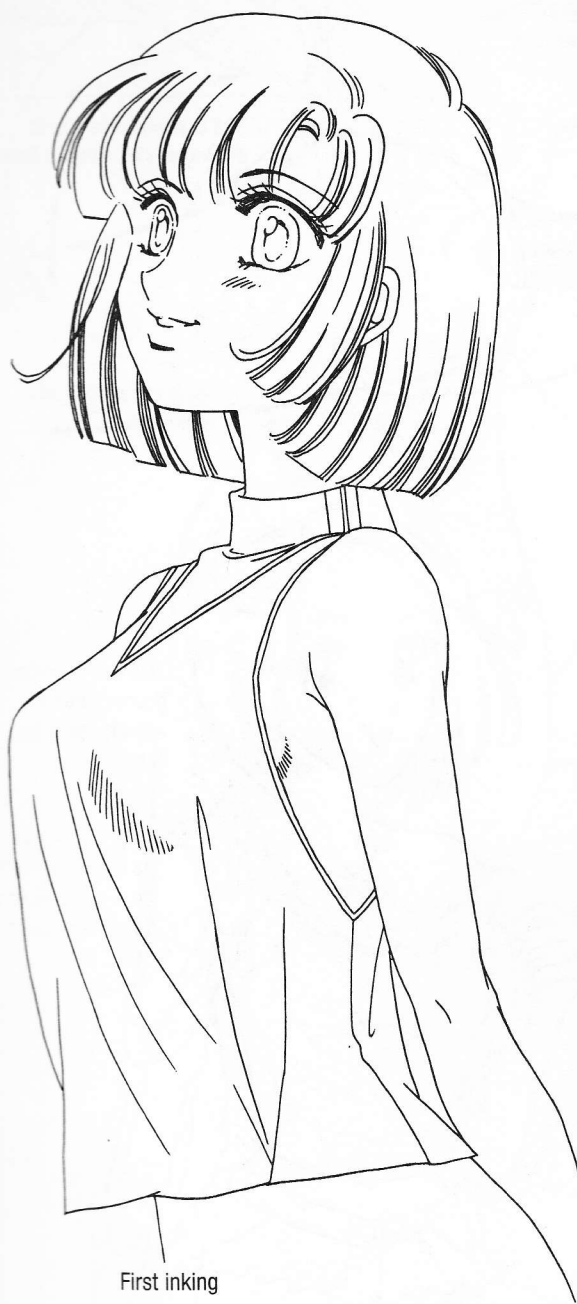


Use even finer lines for parts visible from underneath see-through fabrics, etc.

Modulating Lines: Building up Lines to Produce a Satisfying Composition

1. Building up those areas requiring heavier lines after first doing an even inking

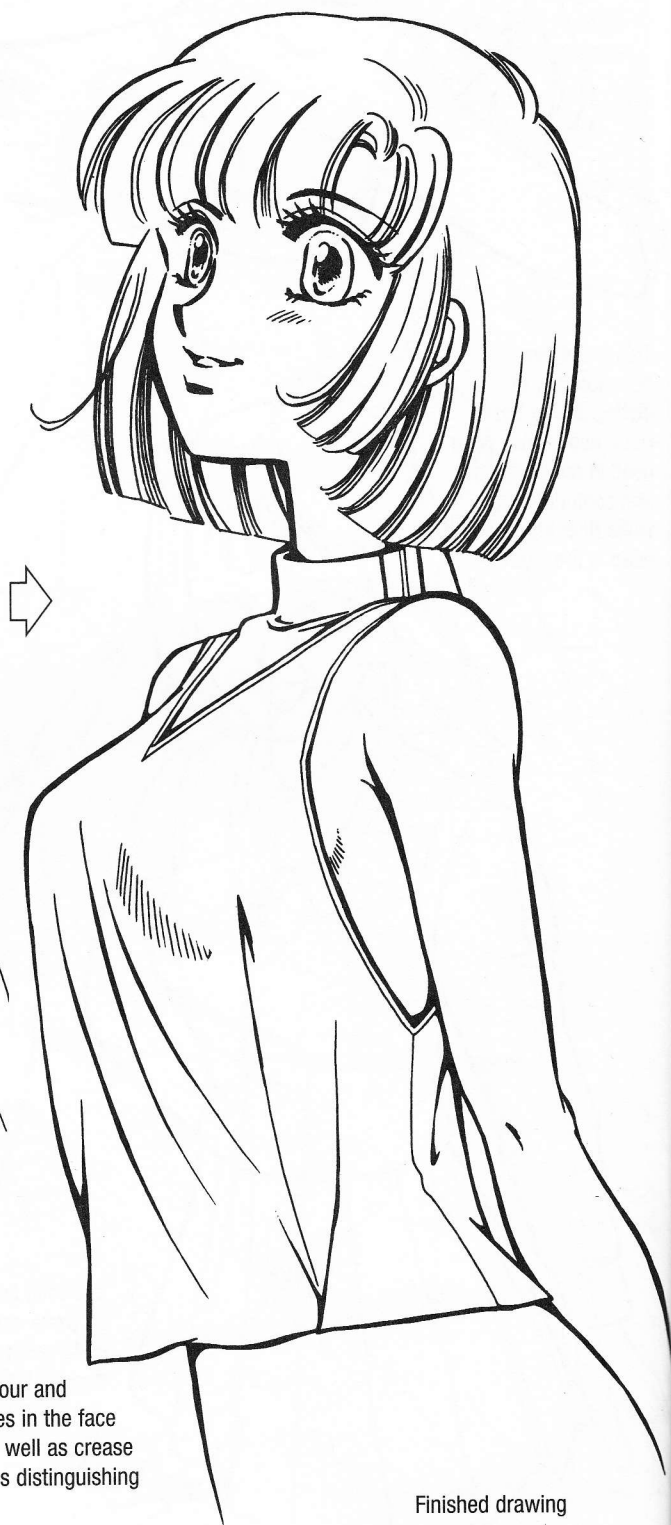
Inking is not something that has to be done in one fell swoop. Once you have done a simple first inking of the entire composition, go over it again, creating a balance between heavy and fine lines and gradually building up contours and silhouette lines using many short strokes.



First inking



Under drawing



Build up contour and silhouette lines in the face and figure as well as crease lines and lines distinguishing body parts.

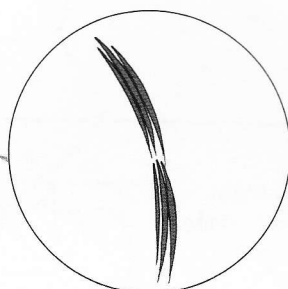
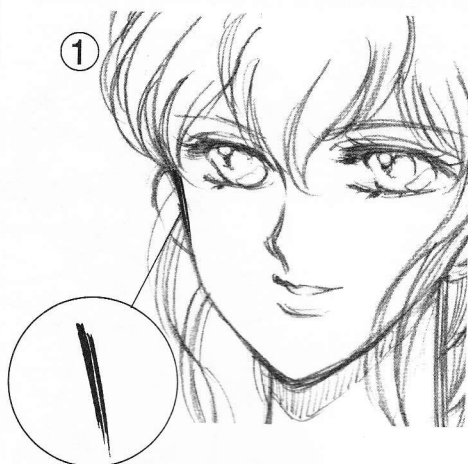
Finished drawing

2. Building up lines right from the start

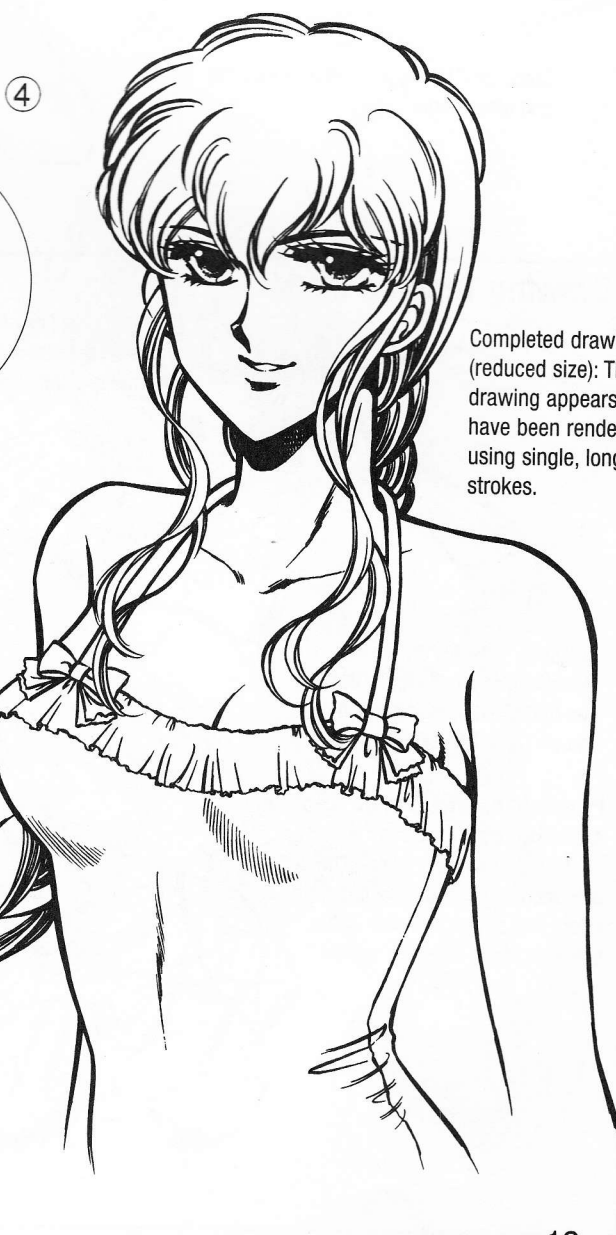
This technique involves using the pen in much the same manner as you would the pencil. It is effective when the final is to be a reduction of the original (reducing drawings causes the individual strokes to come closer together, making the execution appear smoother).



Under drawing



Pen hatching
diagram (Enlarged)



Completed drawing
(reduced size): The
drawing appears to
have been rendered
using single, long
strokes.



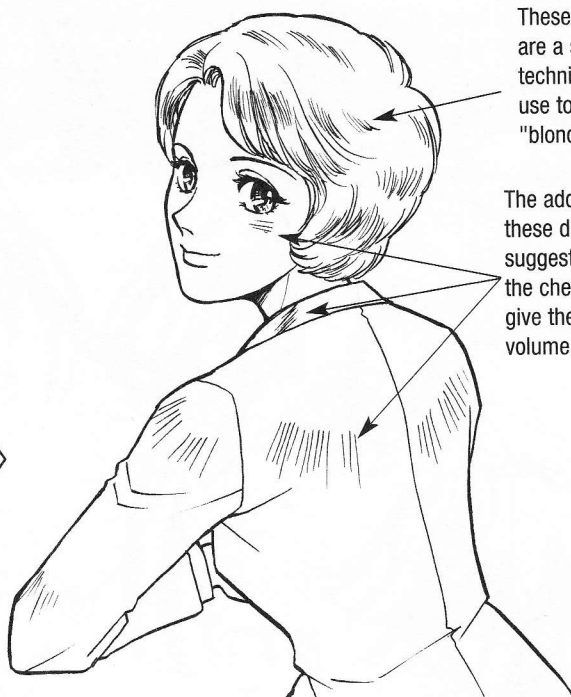
Actual scale: Here,
the layered strokes
are somewhat
apparent.

3 Mastering Hatching, Etc.

Hatching basically consists of short, tapered lines drawn freehand. Longer versions become diagonal lines. Hatching adds spice to the inking job and is a finishing technique used in artwork.



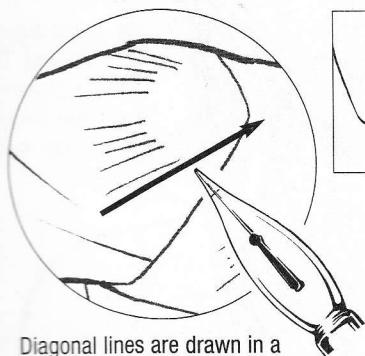
Completed inking of contour, silhouette, and other major lines



These strokes are a standard technique artists use to suggest "blond hair."

The addition of these diagonal lines suggest a blush to the cheek and help give the figure volume.

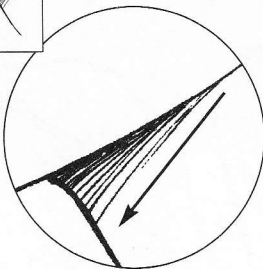
Drawing Tapered Lines



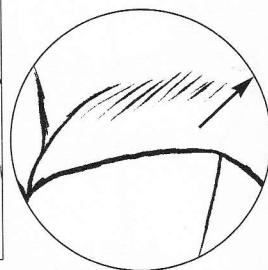
Diagonal lines are drawn in a direction perpendicular to that of the nib. Avoid pressing down on the pen. Use light, rapid strokes.



Diagonal lines drawn with a downward stroke (Neck shadows, etc.)



Diagonal lines drawn with an upward stroke [Suggesting volume in the chest (flesh), etc.]



Practical Application of Hatching and Diagonal Lines

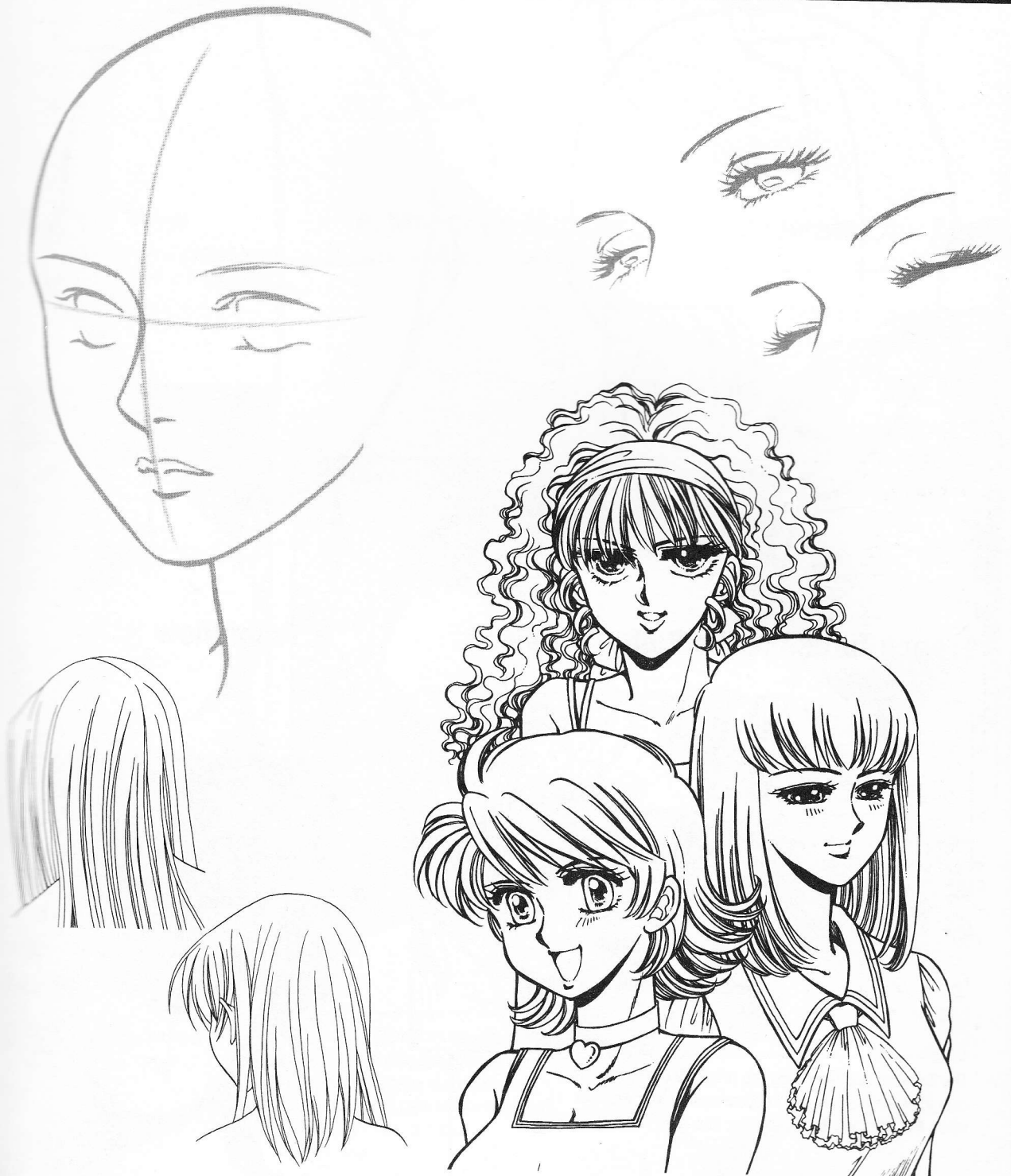
These are used for shading. The key is to focus on evoking volume in the figure and to draw strokes in the direction of the figure's "curves."



Densely packed hatching is suited to suggesting masculine figures.

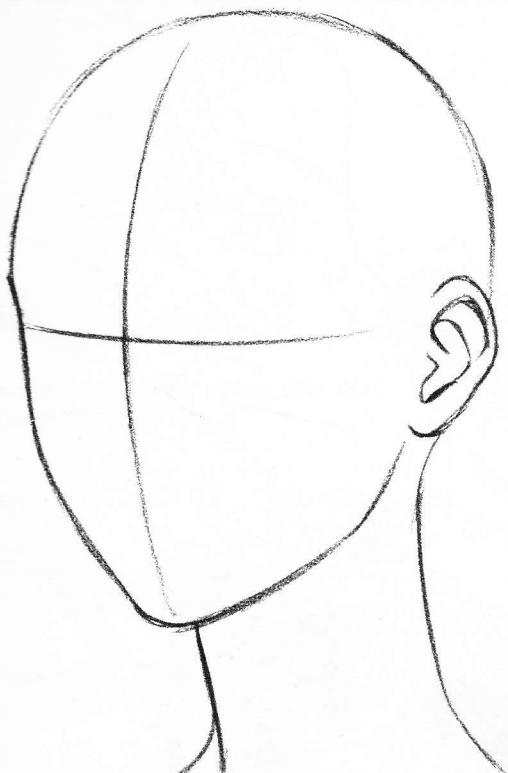
Chapter 2

Making Characters Distinctive

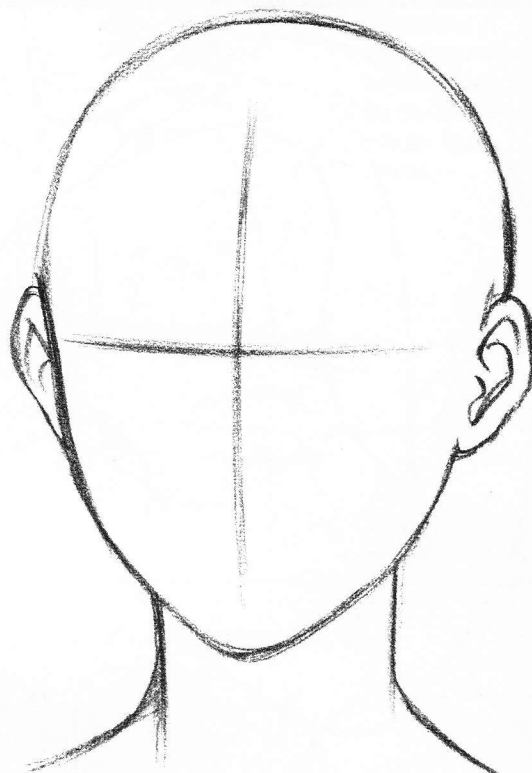


5 Basic Faces

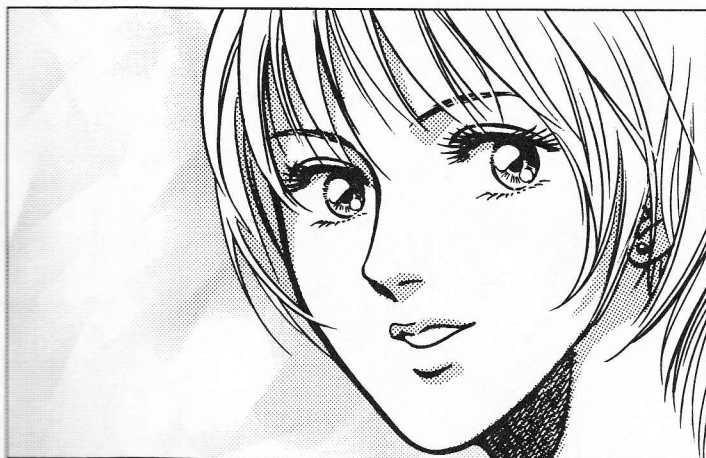
5 Common Faces Used for Close-ups



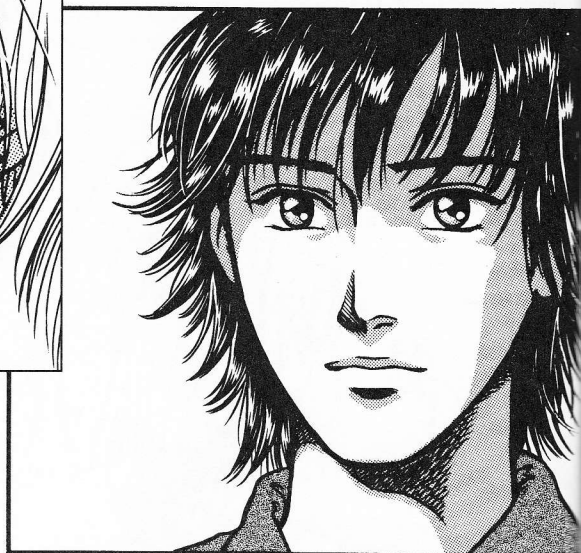
1. Face Turned to the Right (3/4 View)

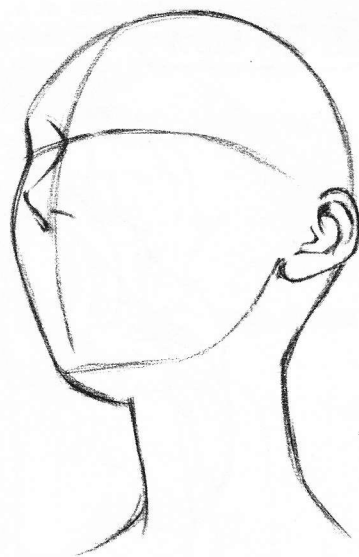
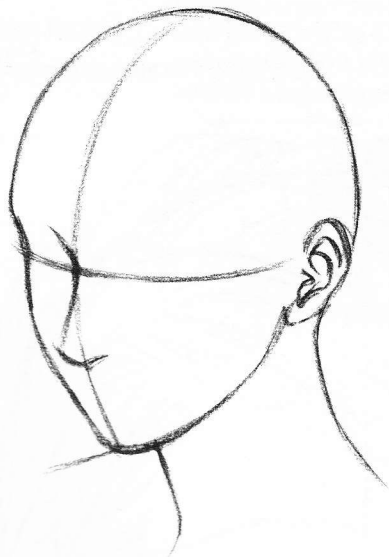
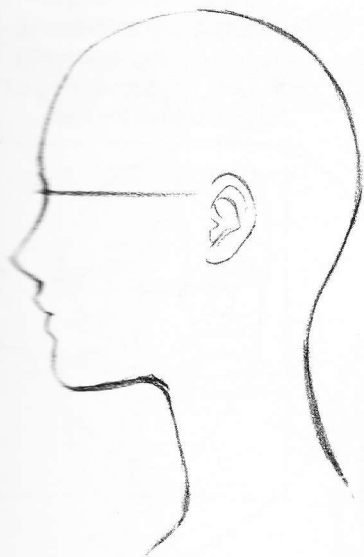


2. Front View



The 3/4 view and front view are primarily used when the character makes his or her appearance on the scene or when the artist wants to show the character's face.





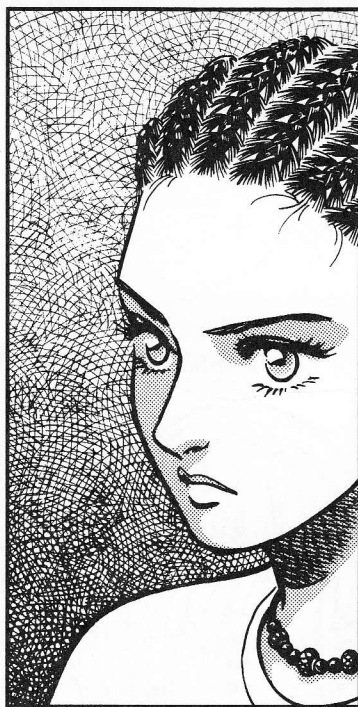
3. Side View

Often used for characters when speaking alone or engaged in conversation

4. Moderate High Angl

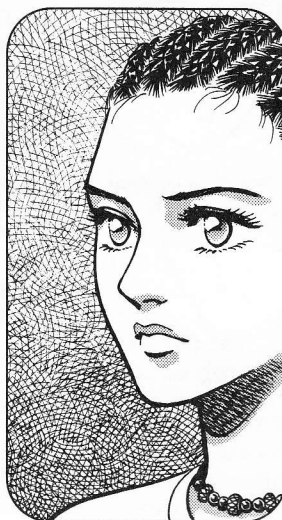
Primarily used in dialogue scenes

5. Moderate Low Angle



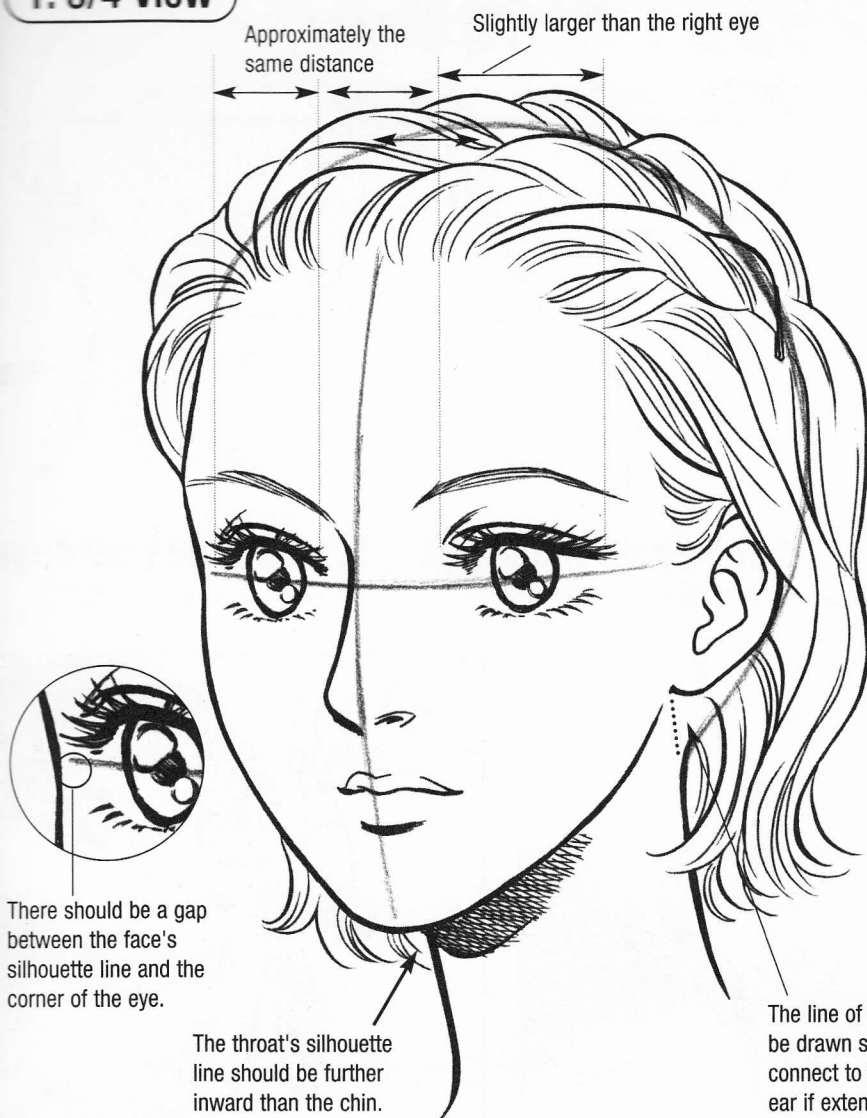
The main differences between this view and the standard 3/4 view and the points that you, the artist, must show the most care are the extent to which the crown is shown and the nose's angle.

Standard 3/4 view

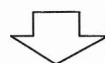


This view is effective when intending to give movement or variety to the composition, or give a character's depiction impact.

1. 3/4 View



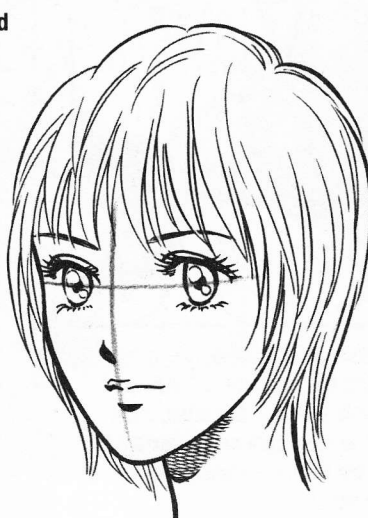
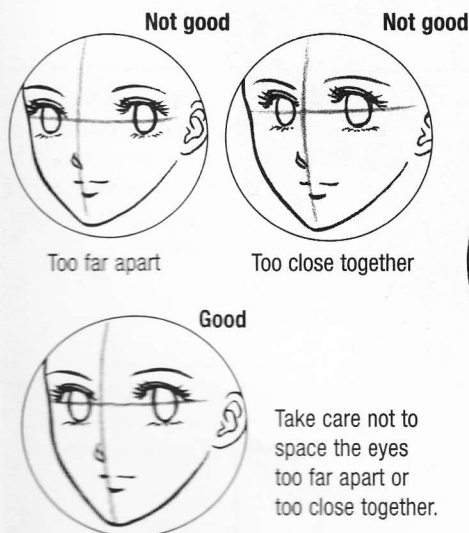
Even when not intending to keep the bridge of the nose in the final drawing, including the bridge in the under drawing will help you balance the eyes.



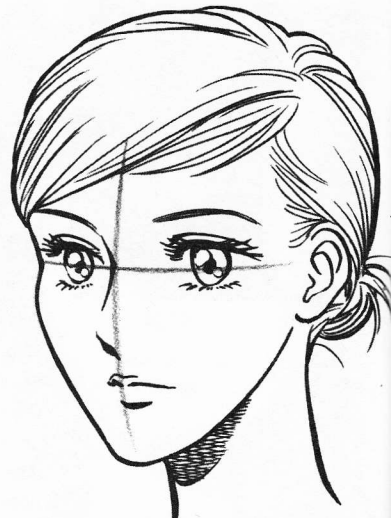
Ink only the tip of the nose.

The line of the neck should be drawn so that it would connect to the bottom of the ear if extended.

2 Standard Styles for Rendering the Nose



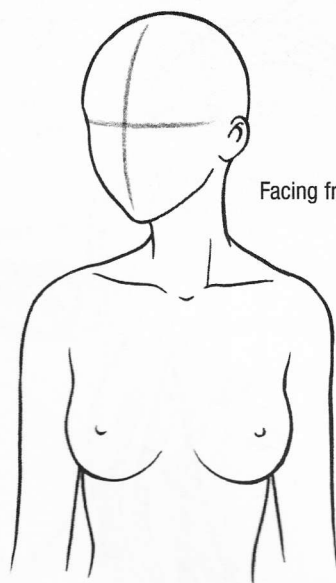
Nose rendered using only shadows underneath



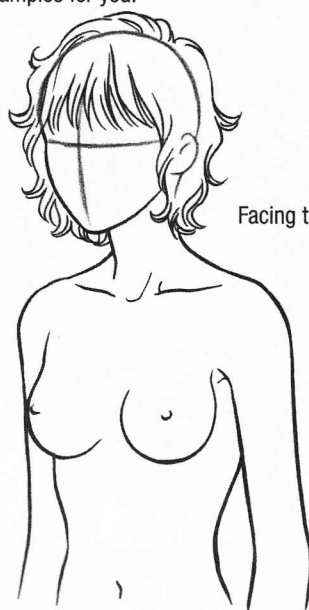
Nose rendered with the bridge and the nasion (where the bridge meets the eyes)

Positioning the Figure with a 3/4 View Head

- Common poses showing the throat's silhouette line further inward than the chin

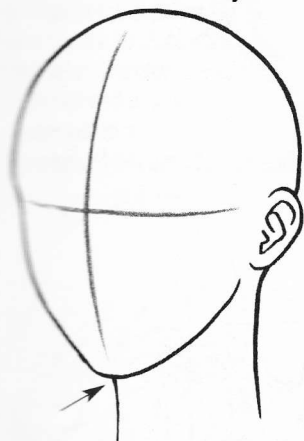


Facing front

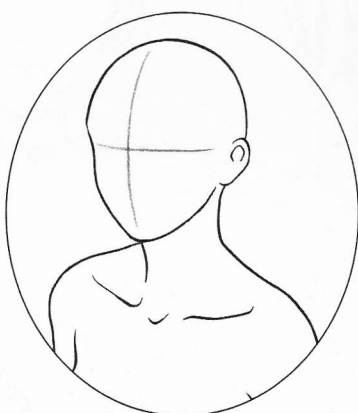


Facing the right

- Common poses showing the throat's silhouette line directly under the chin



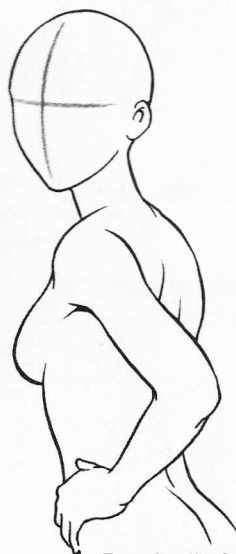
When the head is drawn so this line is directly under the chin, the figure is often shown from a moderately high angle.



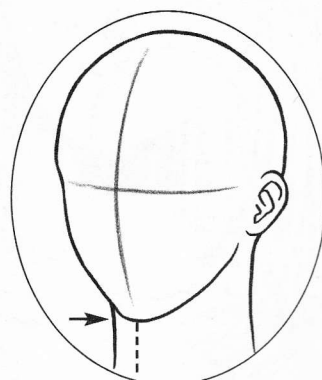
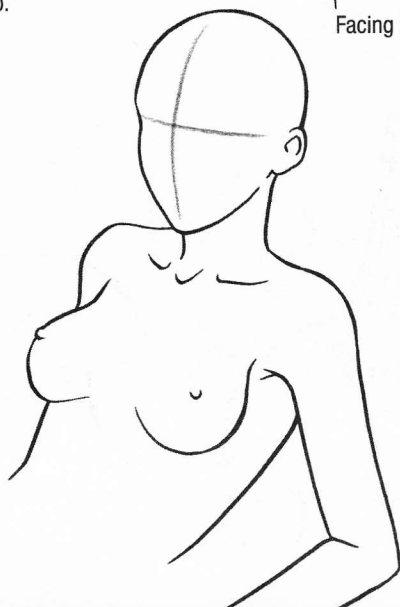
Here, the figure is shown from a somewhat high angle, displaying volume from the shoulders to the torso.



Facing the side



Exposing the back

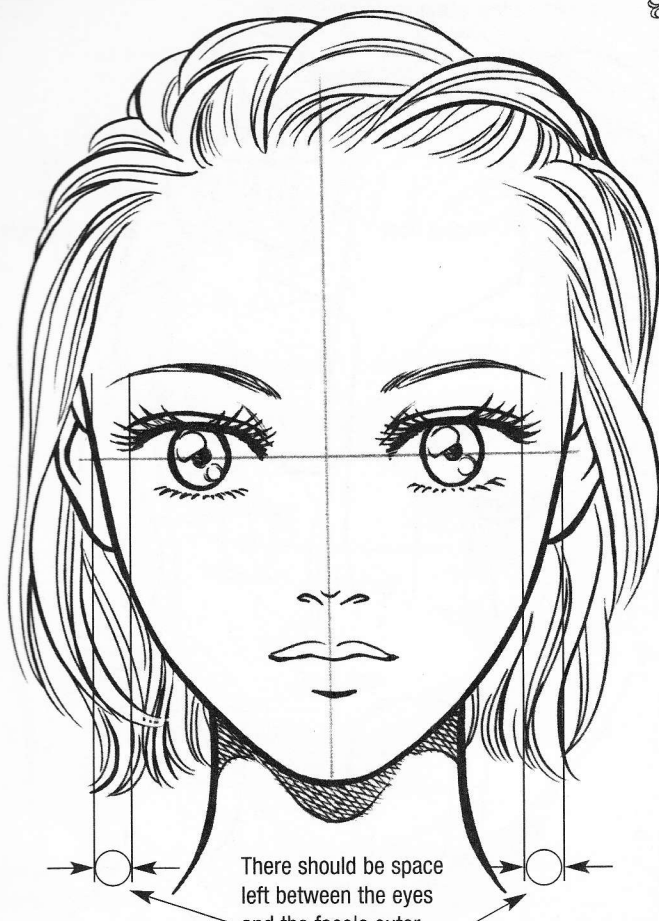


The neck may appear overly thick (masculine) when this line is drawn further out than the chin.

2. Front View

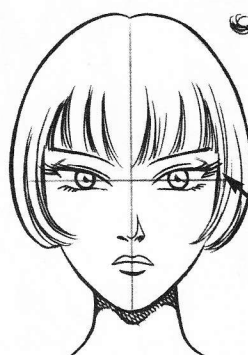
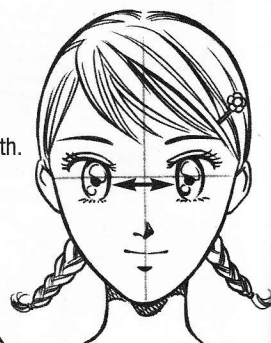


Faces with the eyes drawn too far apart or too close together are often intended to be stylized.



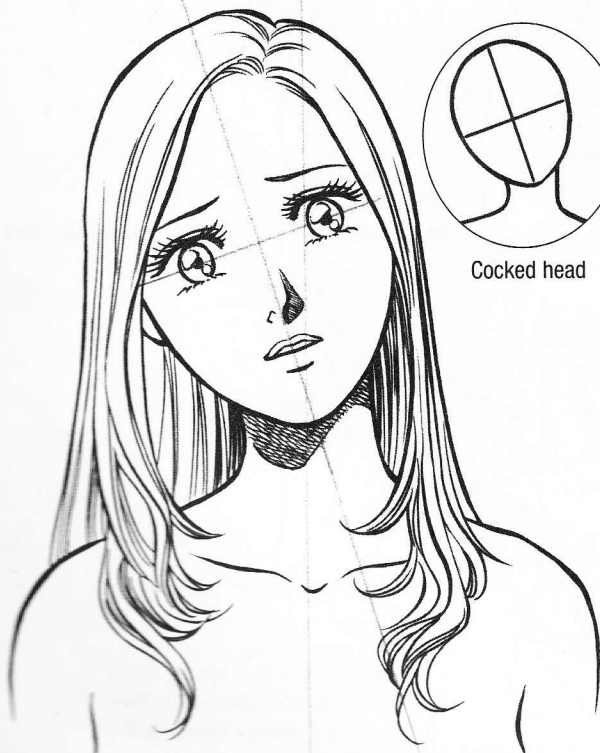
There should be space left between the eyes and the face's outer contours.

Faces appear most attractive with the eyes spaced apart about the same length as the mouth.

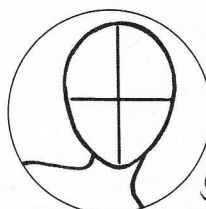


There are faces stylized so that the eyebrows span the space between the corner of the eyes and the face's contour.

Getting the Best from the Front View



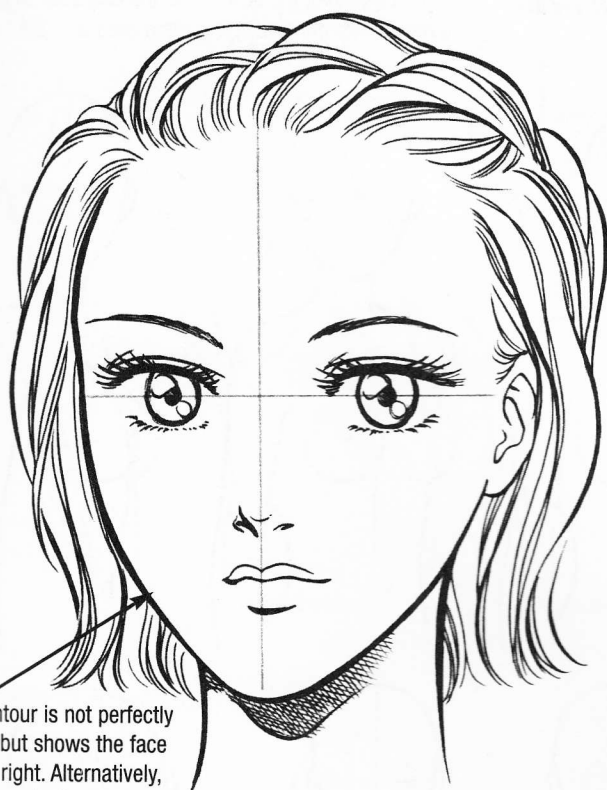
Cocked head



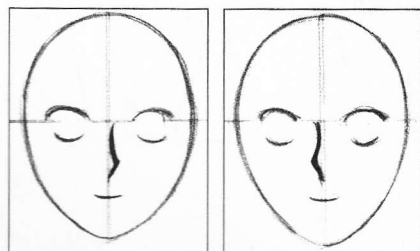
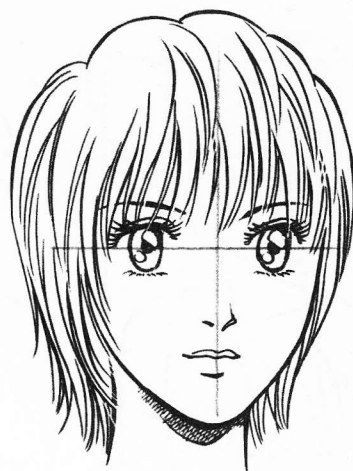
Leaning neck



Front Views Effective in Manga

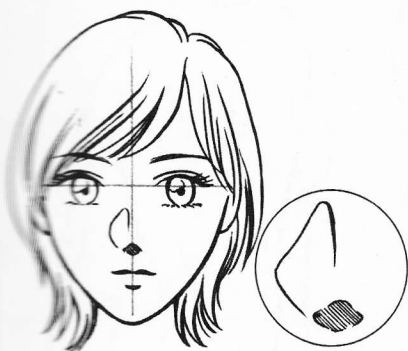


The outer contour is not perfectly symmetrical, but shows the face turned to the right. Alternatively, you could show the face turning to the right.

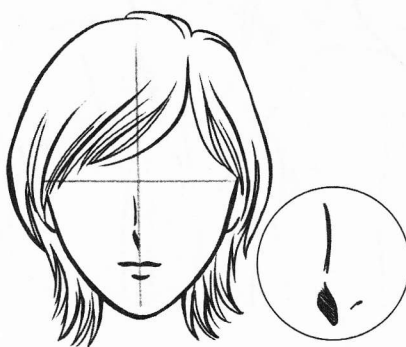


The nose should also be drawn facing either right or left with the head.

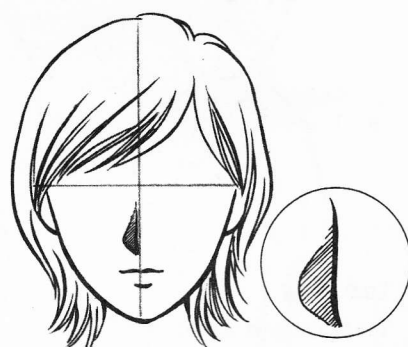
Assorted Noses for Front Views



Nose with shadows underneath

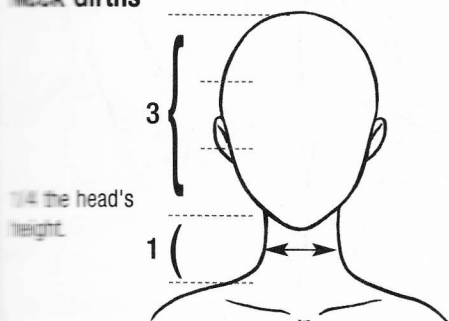


Nose with shadows under one side

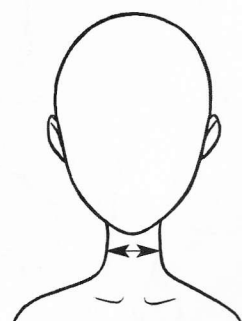


Nose with shadows on the side

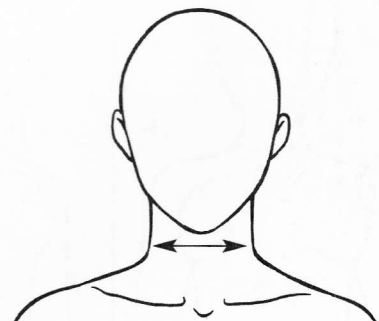
Neck Girths



1/2 the head's width
Appropriate for female characters



1/3 the head's width
Appropriate for stylized, manga-esque characters

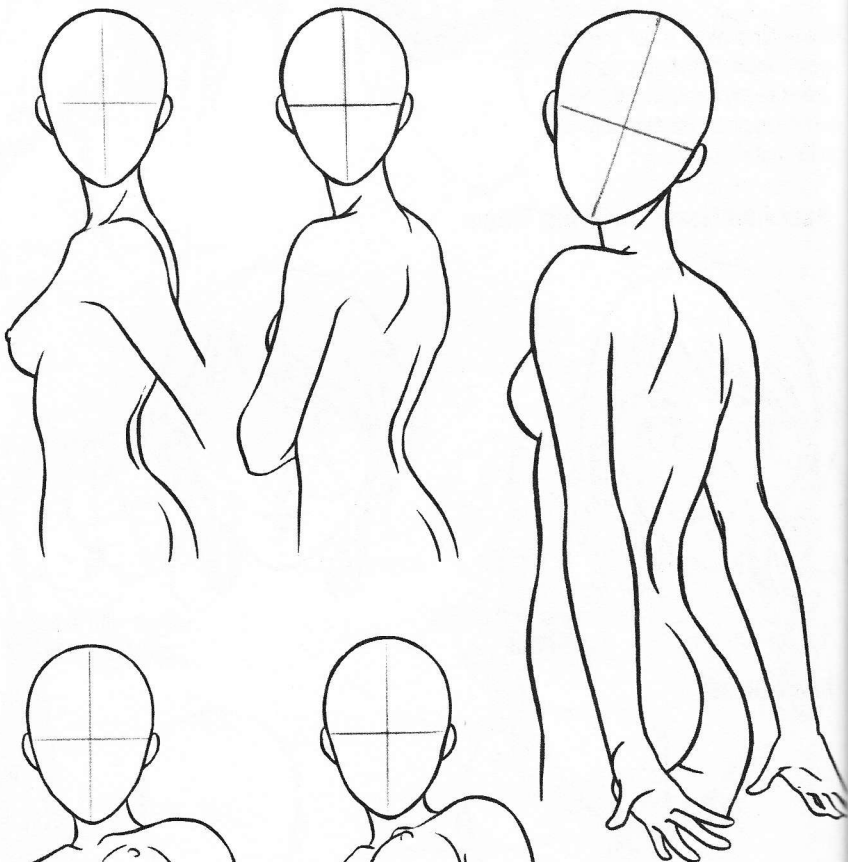
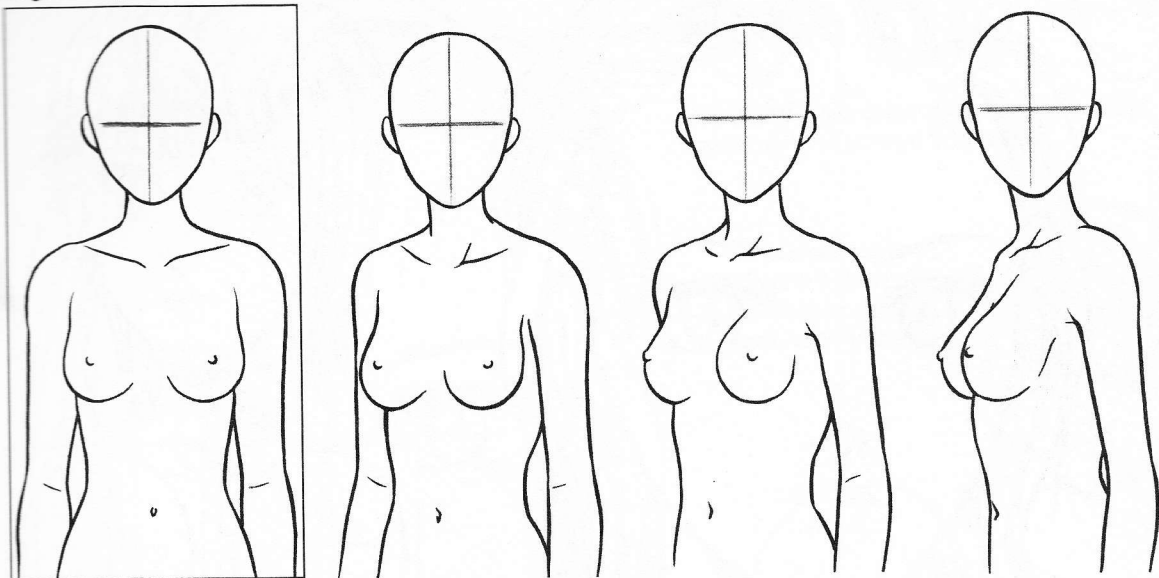


2/3 the head's width
Appropriate for realistic characters and characters with naturally thick necks (i.e. male characters)

Positioning the Figure with a Front View Head

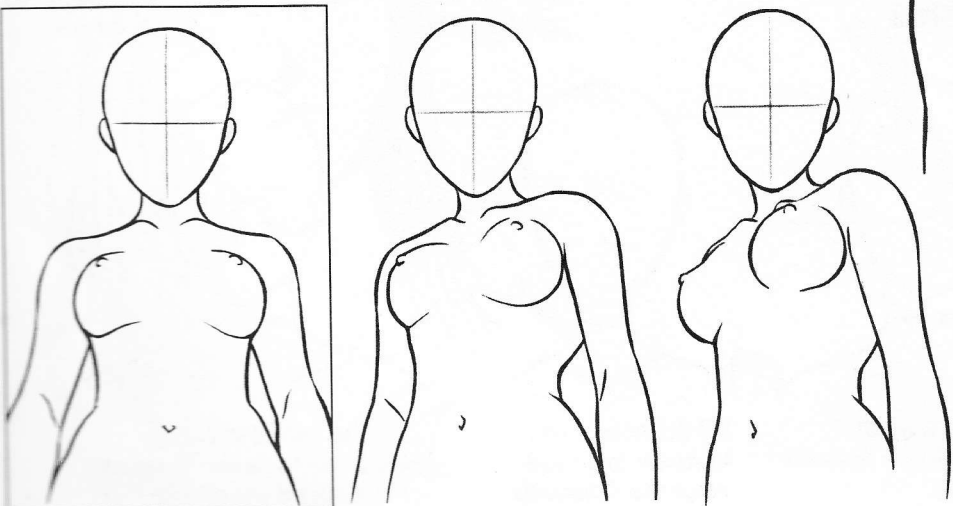
A frontal view of the face allows the character to connect strongly with the reader. It is often used with the full figure.

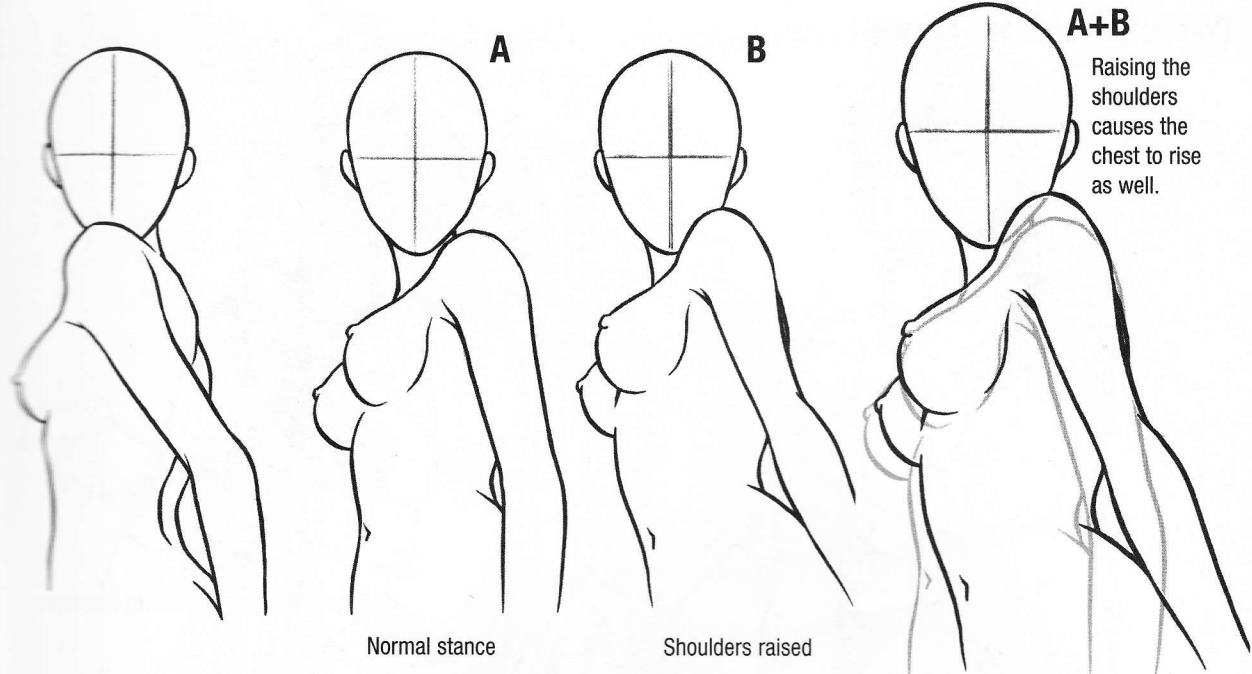
Regular Angle



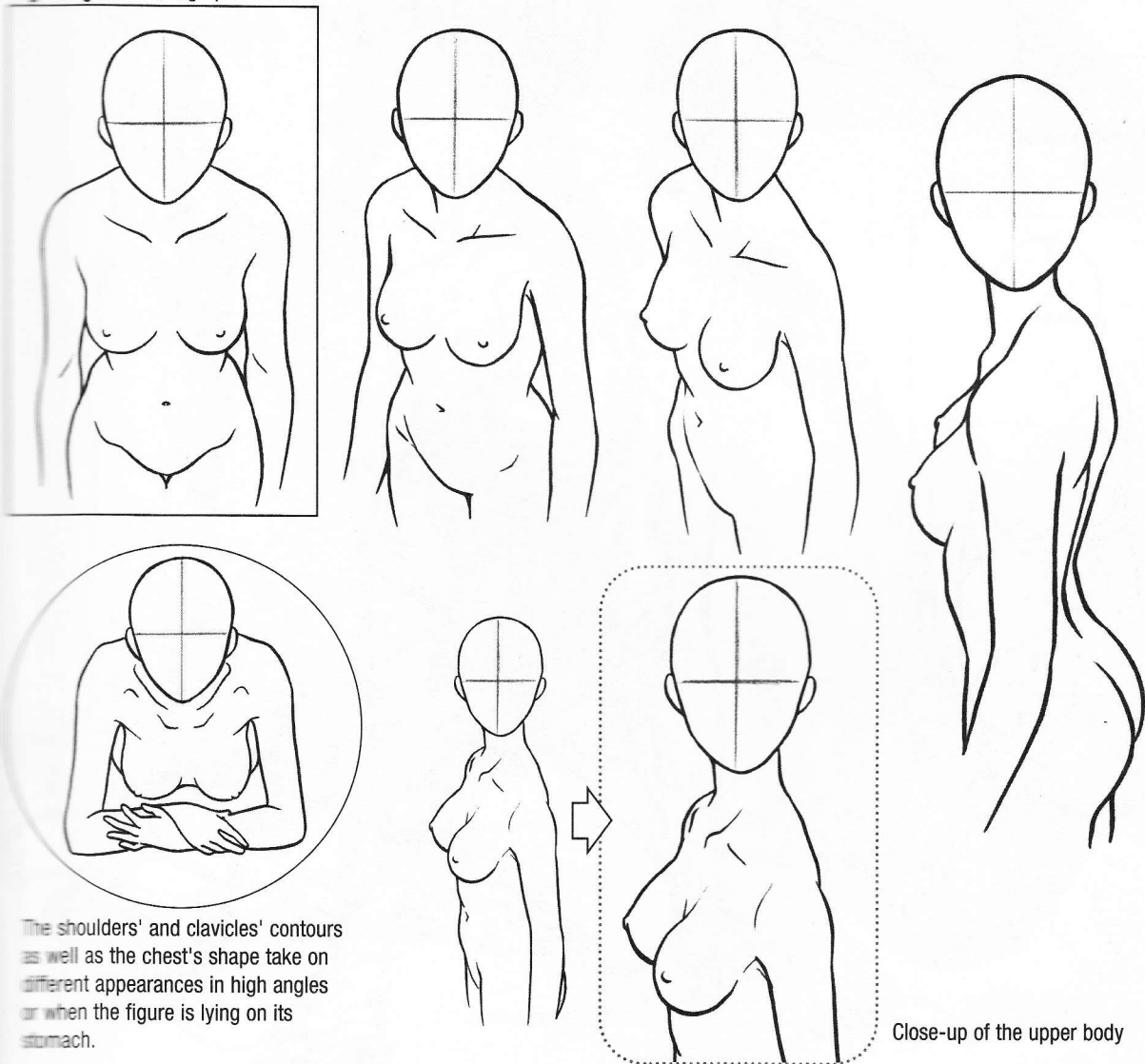
Low Angle

The character is looking down, but the face is seen straight on.





High Angle Looking up



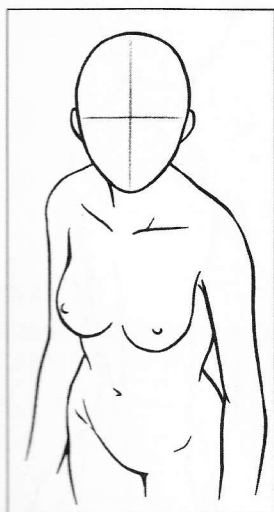
The shoulders' and clavicles' contours as well as the chest's shape take on different appearances in high angles or when the figure is lying on its stomach.



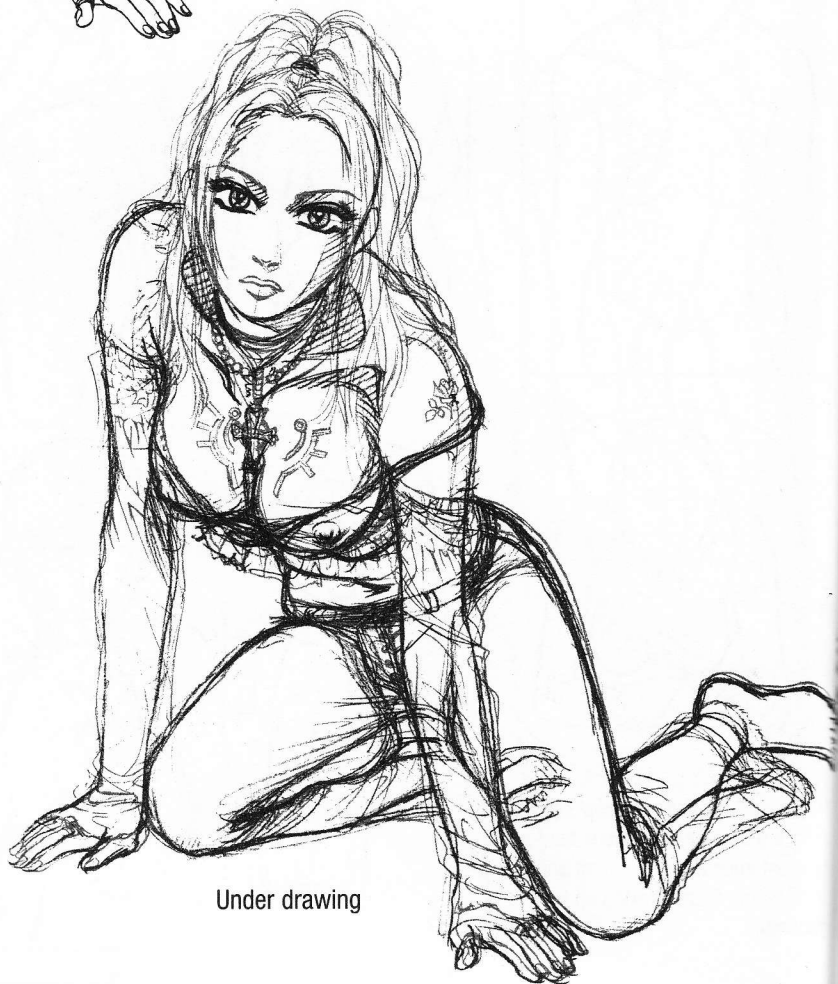
Penned drawing



Sketch to check shading balance



Reference figure

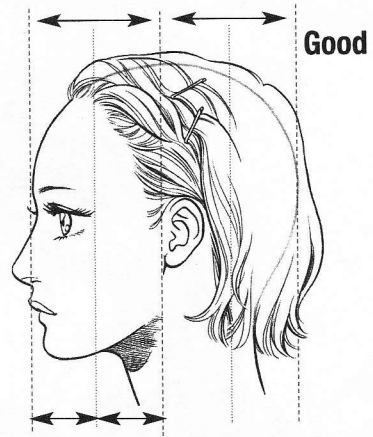
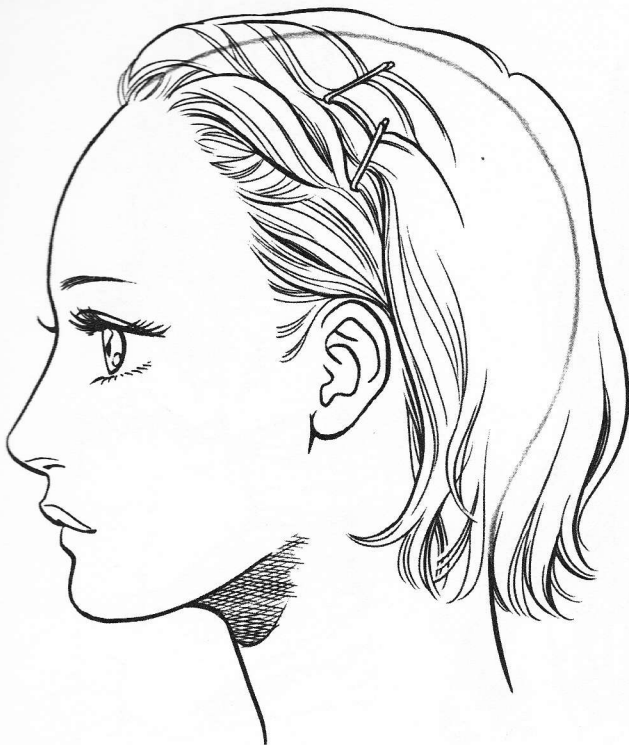


Under drawing

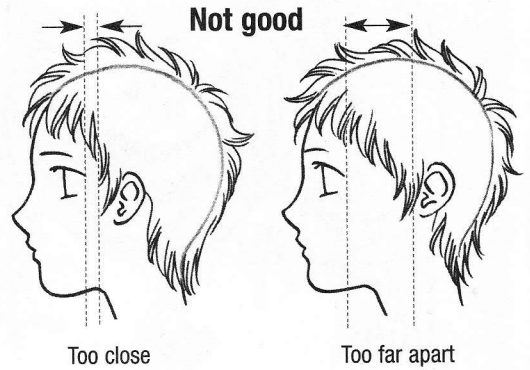


Final image

3. Side View



Note the distance between the eye and ear.

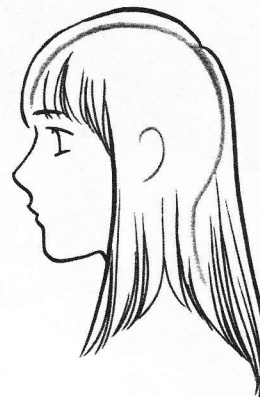
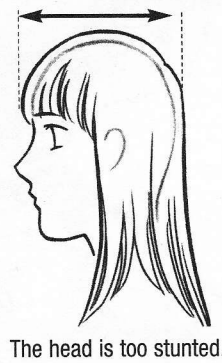
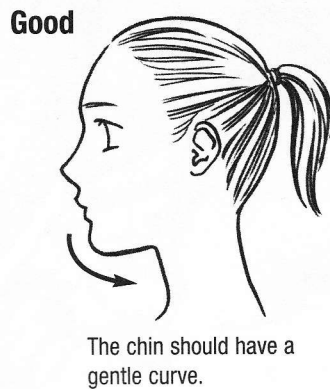
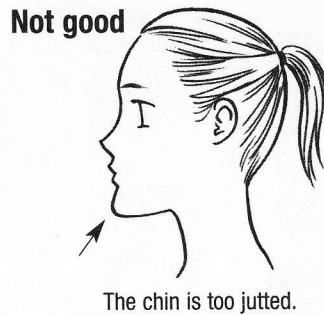
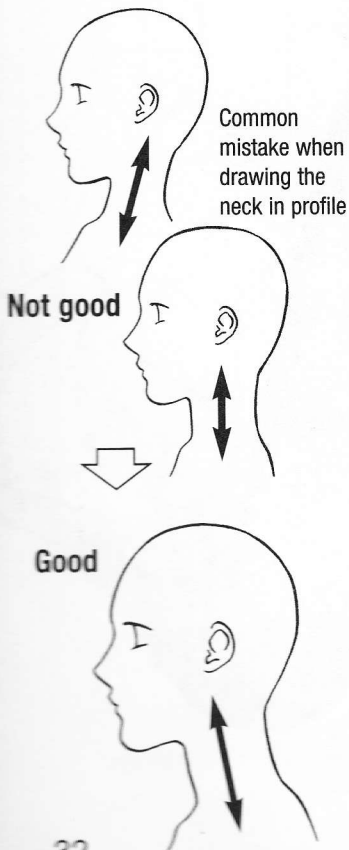


Common Pitfalls When Drawing Side Views and Counter Strategies

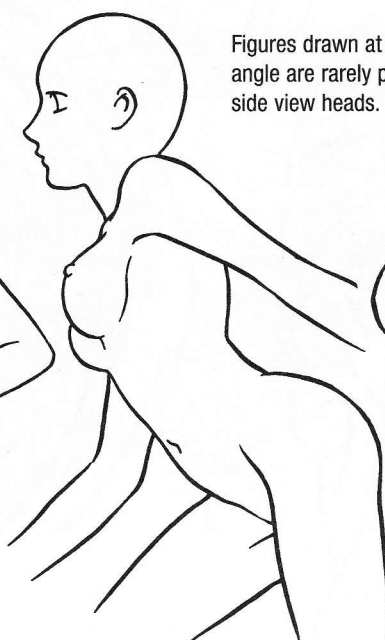
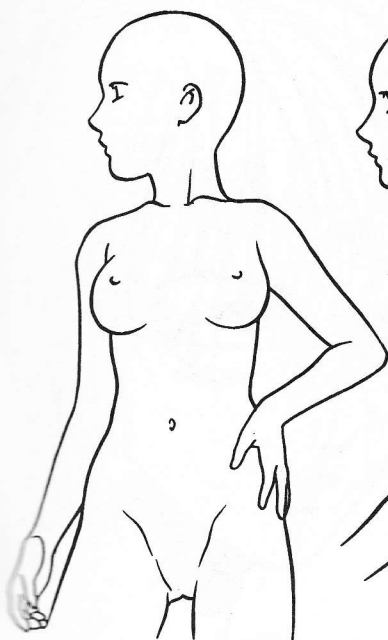
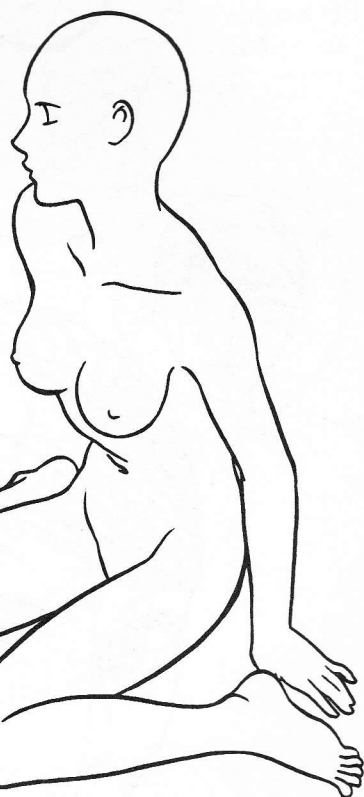
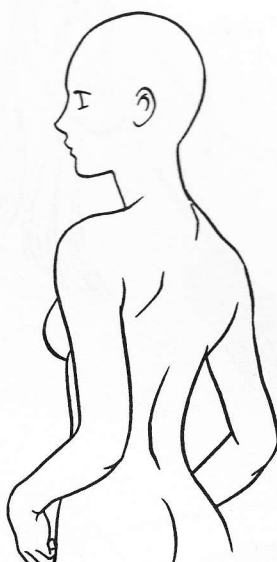
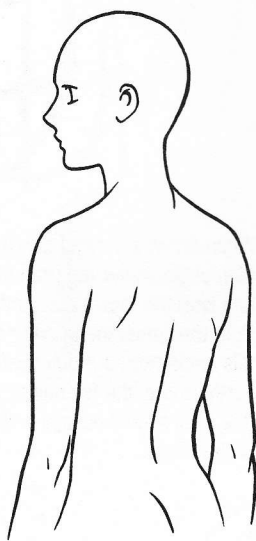
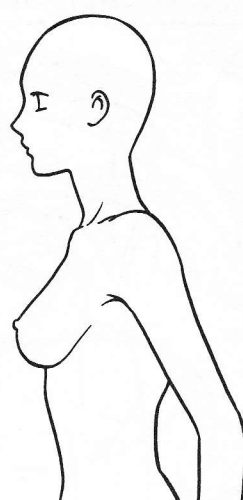
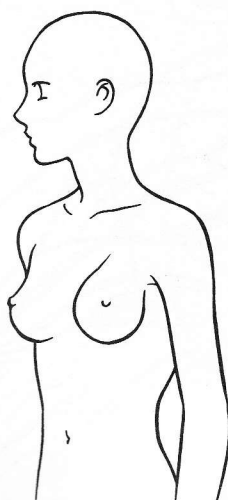
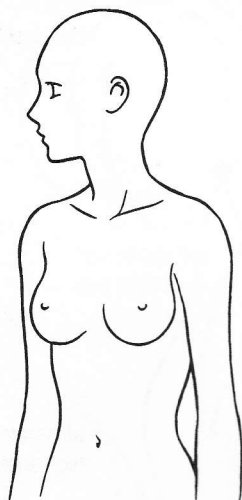
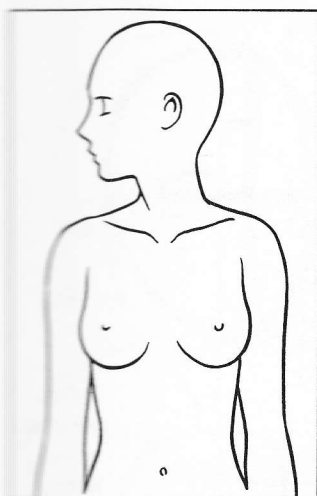
Take care when drawing the neck

Take care when drawing the chin

Take care with the head's width

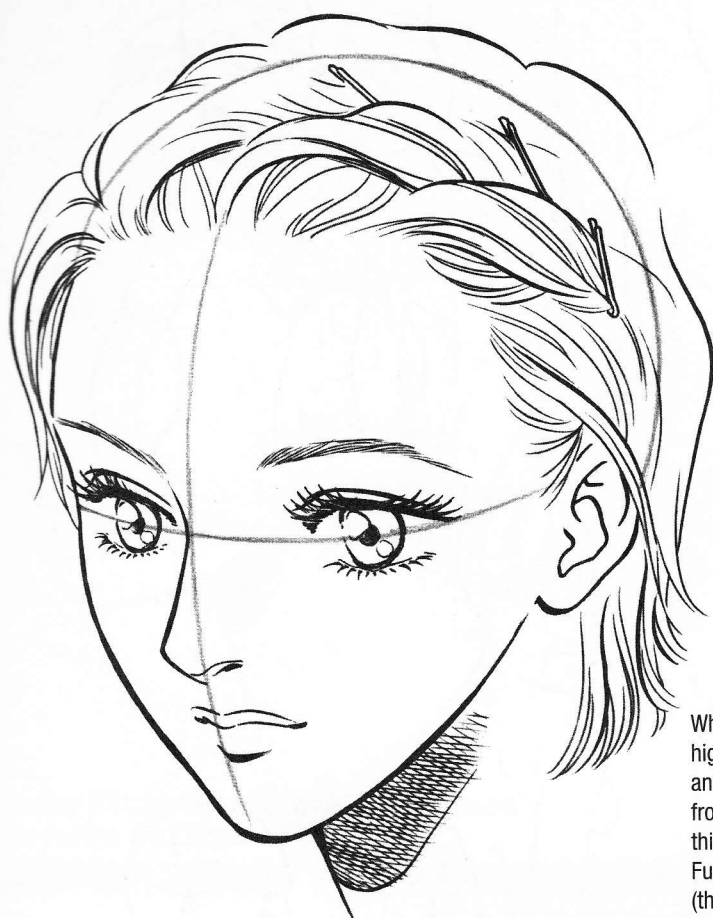


Positioning the Figure with a Side View Head

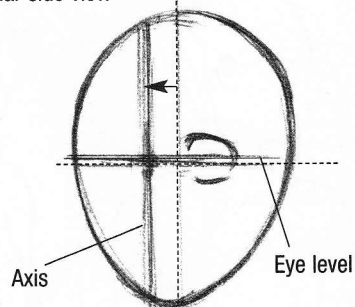


Figures drawn at a low or high angle are rarely paired with side view heads.

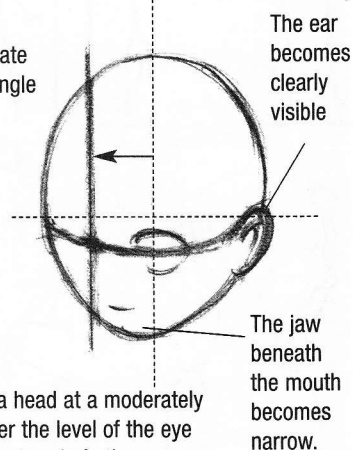
4. Moderate High Angle



Regular side view



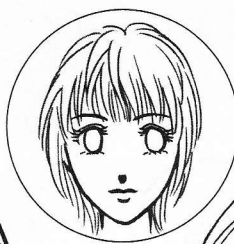
Moderate high angle



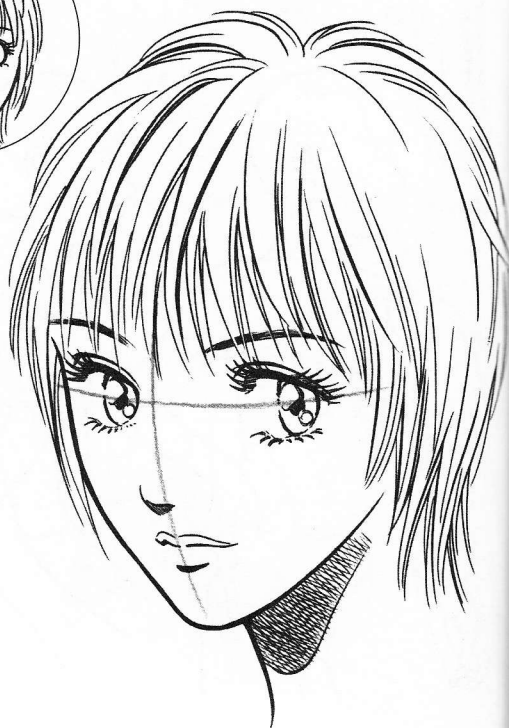
When drawing a head at a moderately high angle, lower the level of the eye and shift the face's axis further away from the centerline in order to distinguish this angle from a regular side view. Furthermore, the top half of the head (the hair) should occupy a larger portion of the whole.



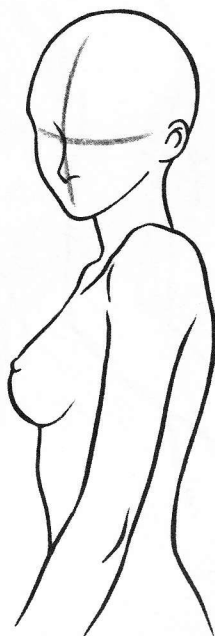
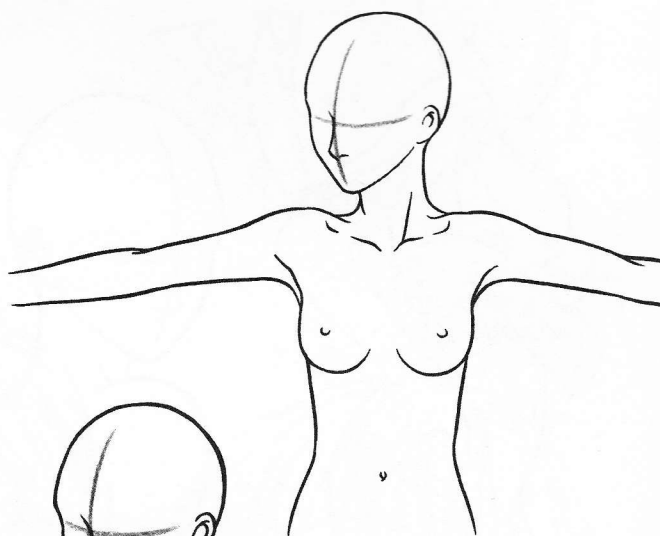
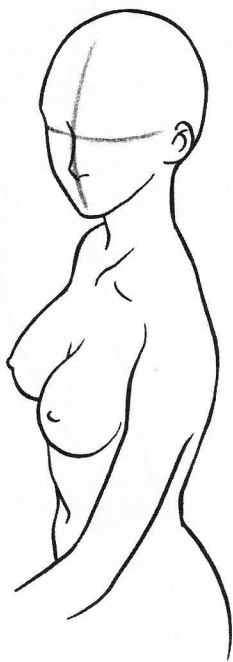
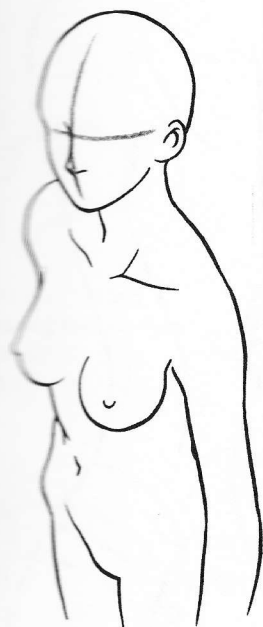
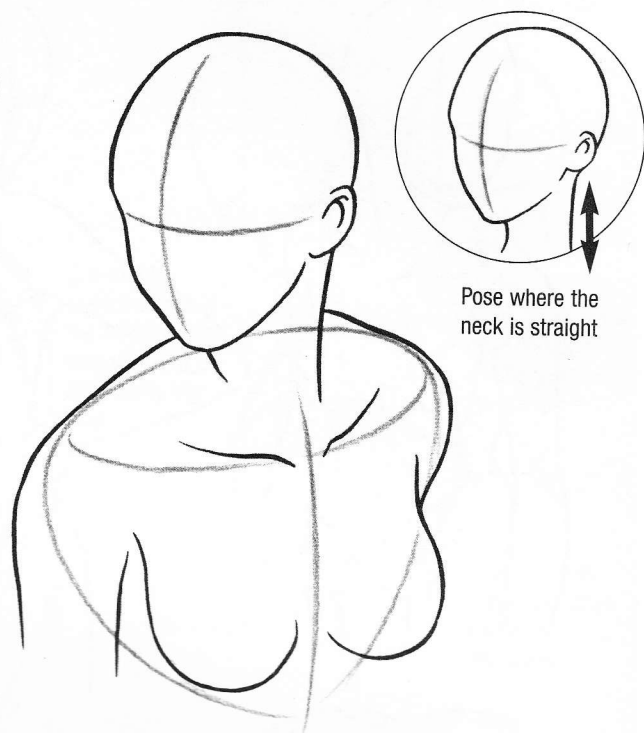
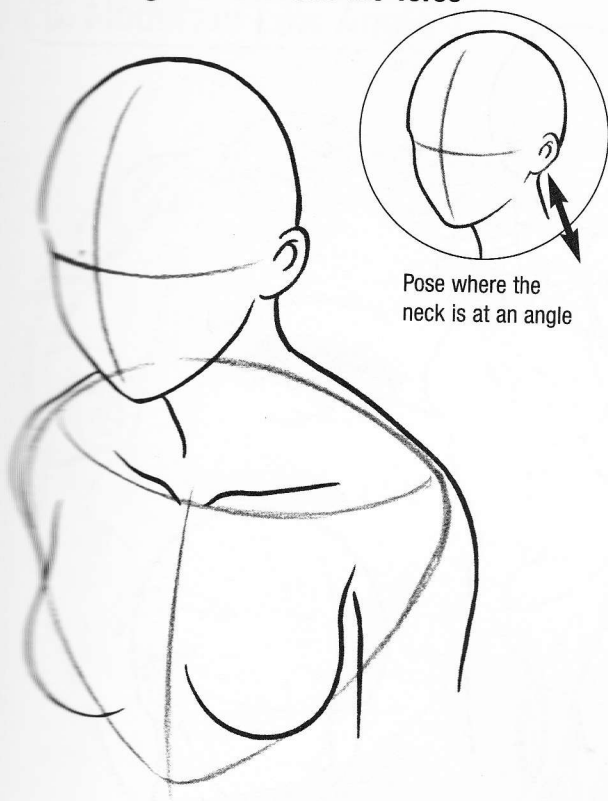
Nose drawn with a bridge

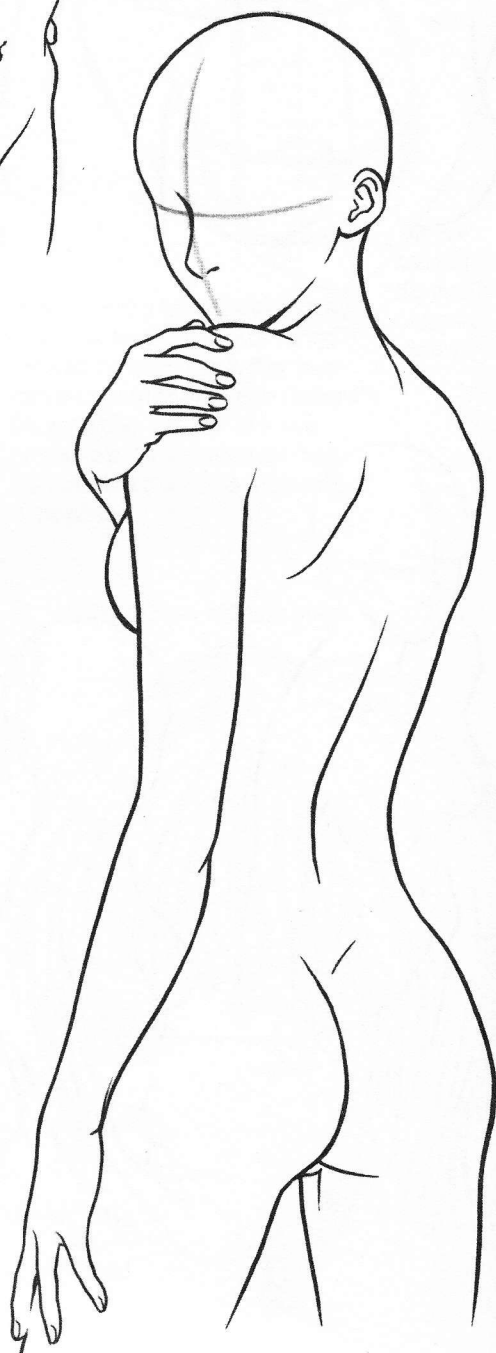
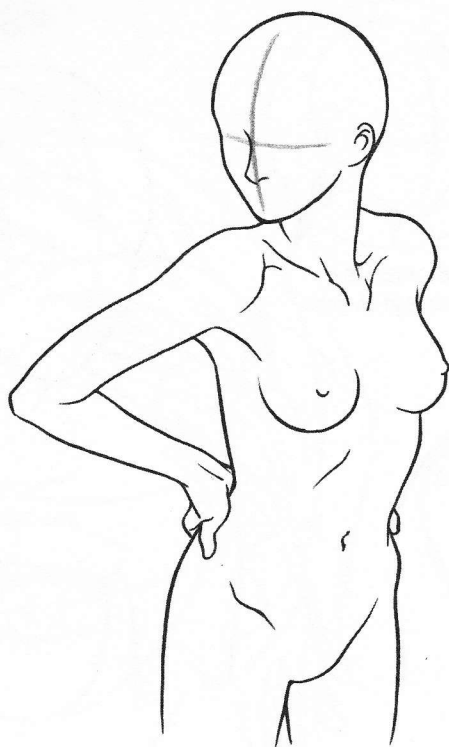
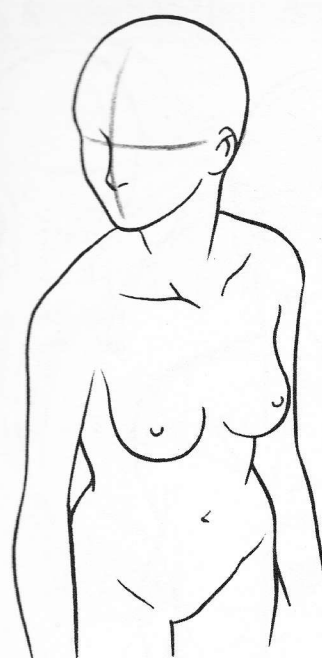


Nose drawn without a bridge



Connecting the Neck and the Torso





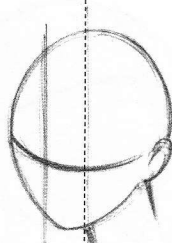
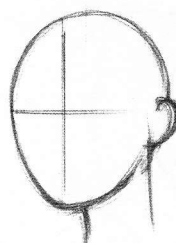
Faces drawn at moderately high angles are great for poses where the back faces the viewer.

5. Moderate Low Angle



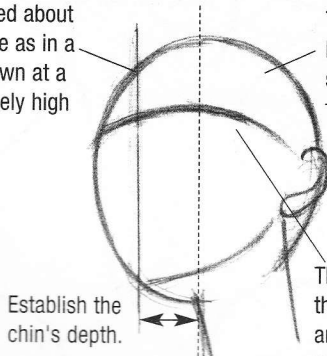
Regular angle

Moderate high angle



The axis is positioned about the same as in a face drawn at a moderately high angle.

The top half of the head occupies a smaller portion of the whole.



Establish the chin's depth.

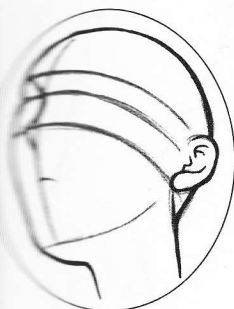
The guideline for the eyes becomes an upward curving line.



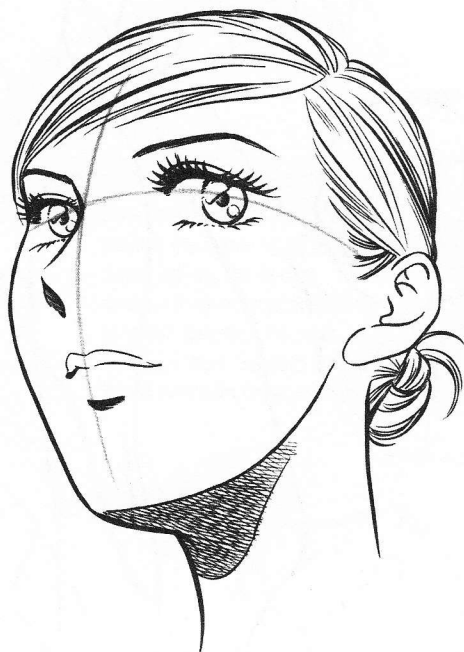
The neck can easily be drawn too thick, so take extra care.



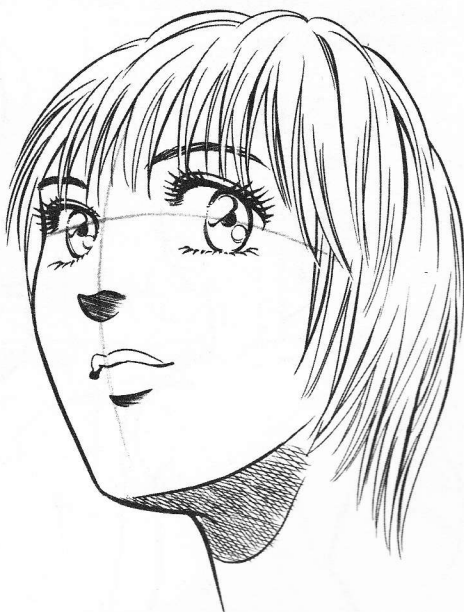
Normally, upward curving lines are used for both the upper and lower eyelids.



Use even, parallel, curved lines for guidelines used to determine the ear's positioning.

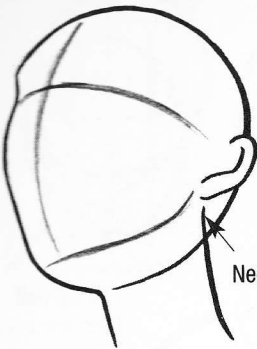


Nose drawn with a bridge

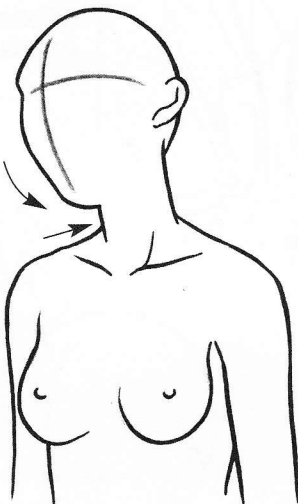
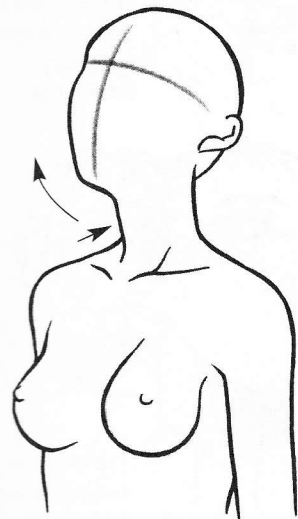
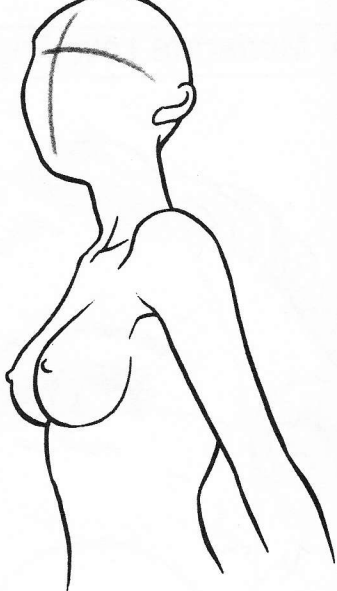
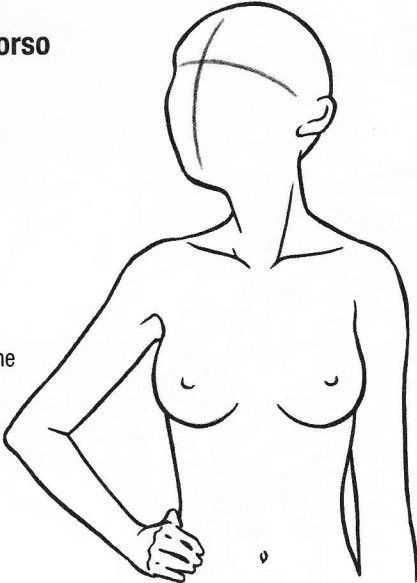


Nose drawn without a bridge

Connecting the Neck and the Torso



Neck contour line

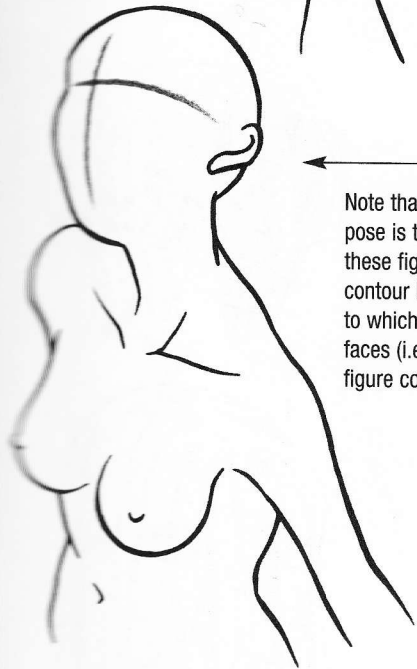
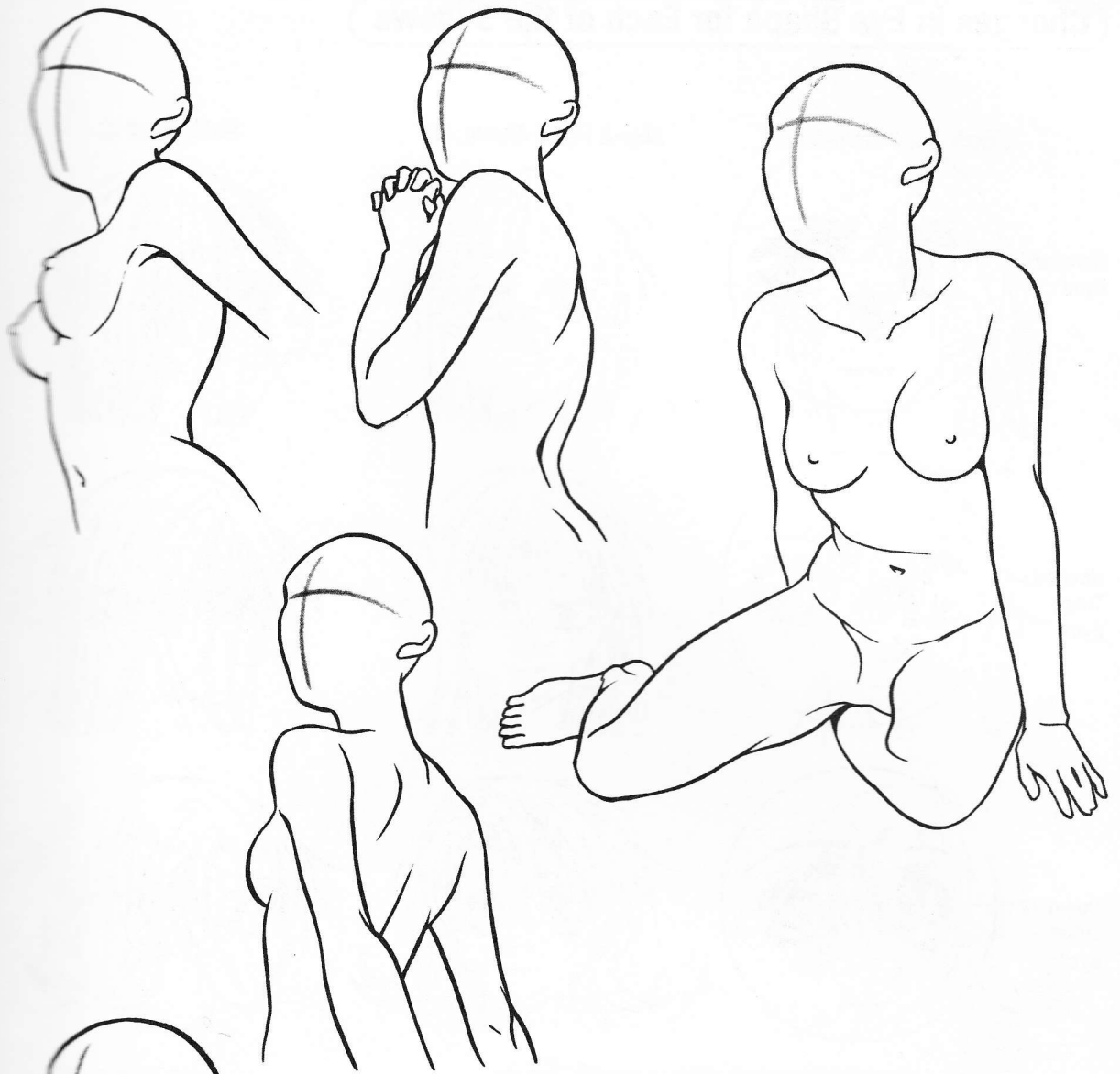


The entire figure drawn from a low angle



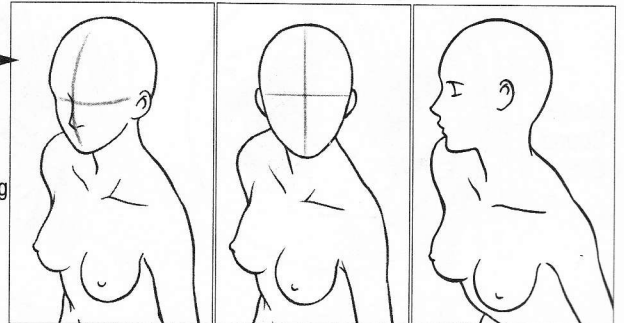
Retaining the head in an "upward looking" position, but tilting the neck affects the length of the neck's silhouette line.





Comparison of Neck Contour Lines

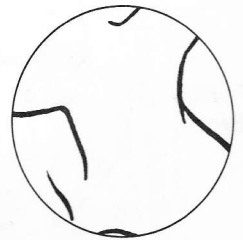
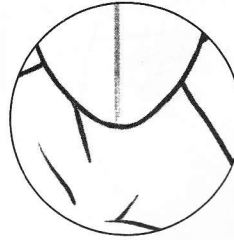
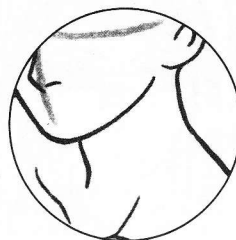
Note that while the figure's pose is the same for all of these figures, the neck's contour lines change according to which direction the head faces (i.e. how the neck and figure connects changes).



Moderate High Angle

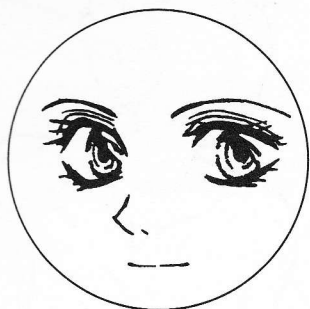
Front View

Side View



Changes in Eye Shape for Each of the 5 Views

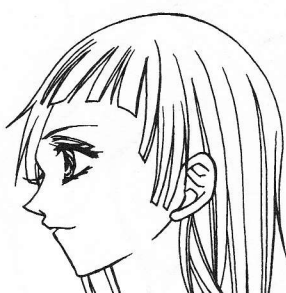
Standard
Eyes



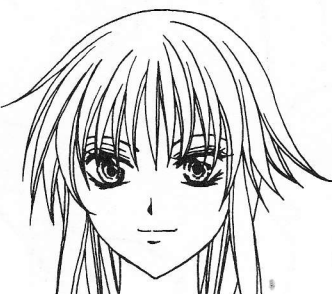
Front View



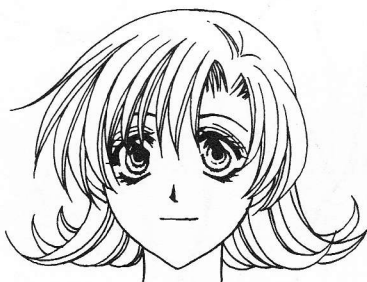
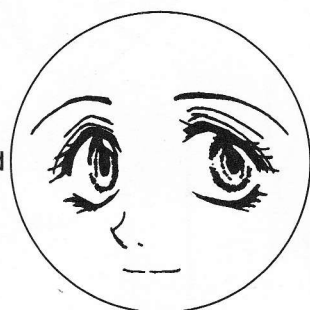
Side View



Upward
Tilted
Eyes



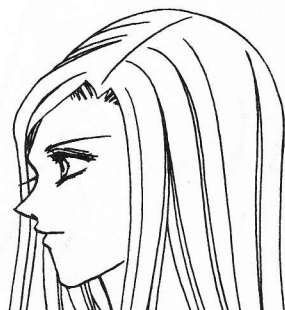
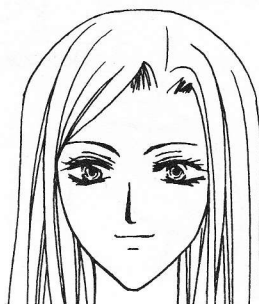
Downward
Tilted
Eyes



Large,
Round
Eyes



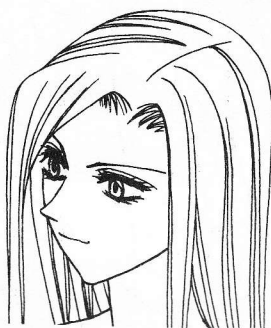
Narrow
Eyes



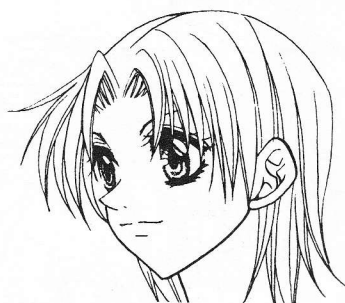
3/4 View



Moderate High Angle

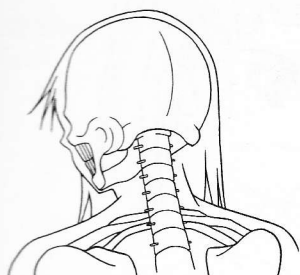


Moderate Low Angle



Back of the Head

Depictions of characters from behind are essential in *manga*. If you are able to draw characters' heads from behind, the possibilities for dialogue scenes will expand dramatically.



Skeletal drawing of the back of the head



If you can draw this area successfully, you can create a dialogue scene.

Target area to include in a panel, trimmed as needed

Sample Close-ups



Given the variety in panel shapes and margin sizes, the possibilities compositions are endless.



Assorted Scenes of Characters Face-to-Face



Key Features in Drawing the Back of the Head: The Ear and Hair Flow

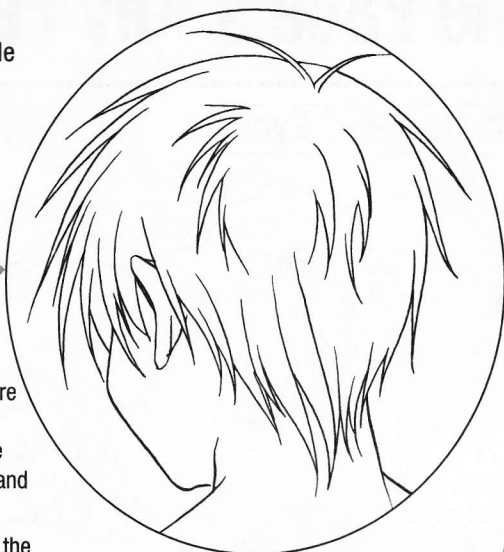
When the Ear Is Visible



Front View (Ref. Fig.)

When the ear and chin are visible:

- there is less hair in the bangs and sideburns, and the hair is short.
- Draw the head so that the shape of the back is clearly discernible.



Front View (Ref. Fig.)

When the bangs have plenty of volume:
Show the bangs clearly fluffing outward. Ensure that you do not give the back of the head too much hair.



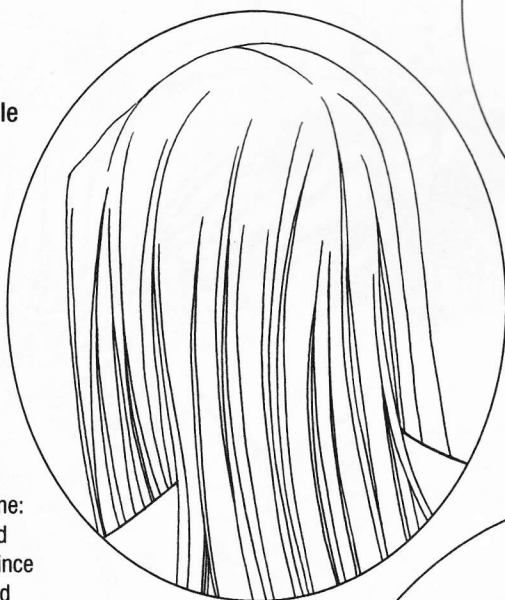
When the Ear Is Not Visible



Front View (Ref. Fig.)

When the hair has little volume:

- the ears are not visible, and although the hair is long, since it has little volume, it should hang closely to the head.
- The head should have a round shape from the top of the head to the back.



Front View (Ref. Fig.)

With voluminous hair:

- Use the hair's silhouette lines and flow to suggest clearly that it is in fact the back of the head.



The Eyes are the Face's Key Feature.

Maintaining Variety in the Characters' Eyes

These 3 beauties all have completely different eyes. Design the eyes so that the particular character can be recognized even in a close-up of just the eyes.

Good

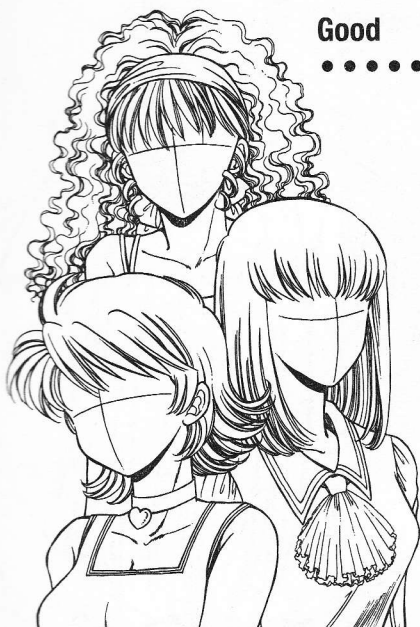
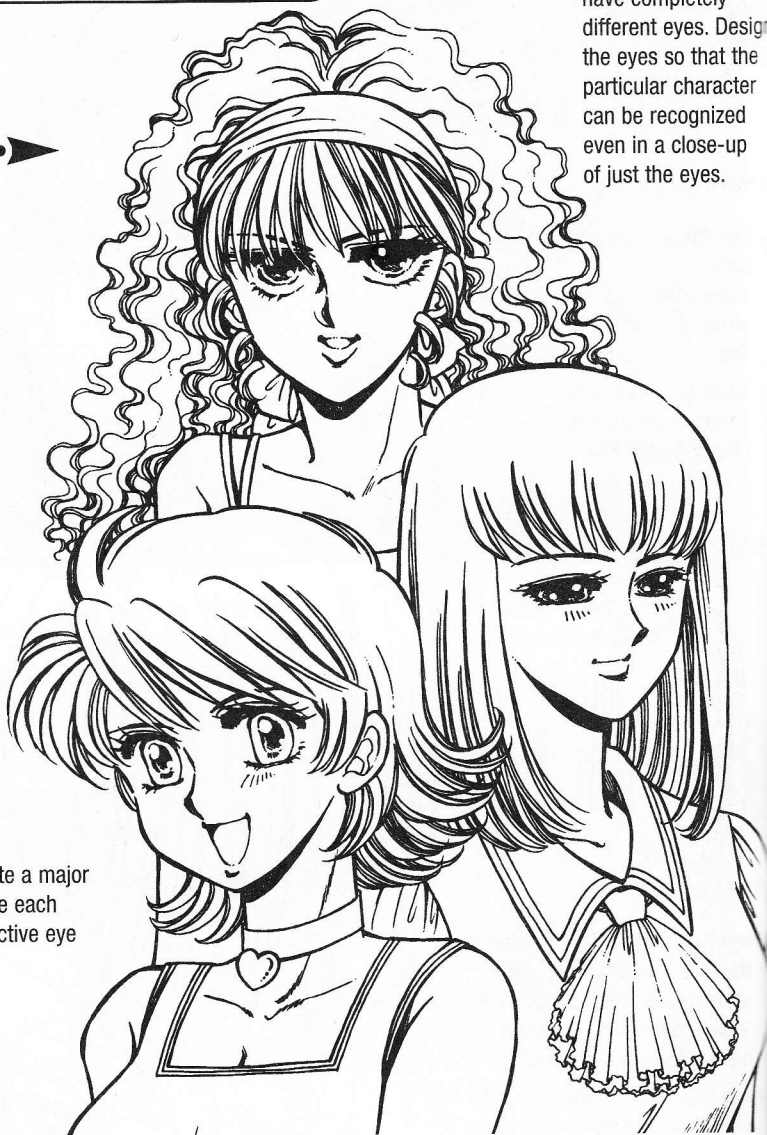


Figure showing variety in the hairstyle, face shapes, and clothes

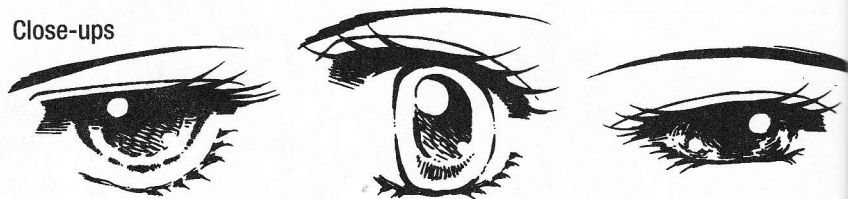


Not good

The eyes constitute a major stylistic point. Give each character a distinctive eye shape.



Close-ups



Close-ups of characters with identical eyes



In this figure, all 3 have been given the same eyes, causing each character to lose her individuality and making it difficult to recognize the characters as distinct. This is a common pitfall for beginning artists.

Inking Process

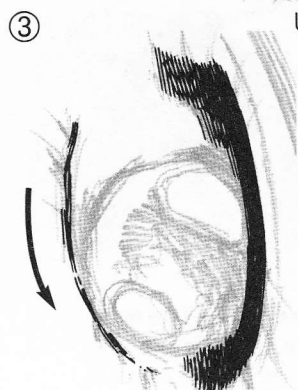
• Hatching: Process for Rendering Eyes Using Primarily Hatching



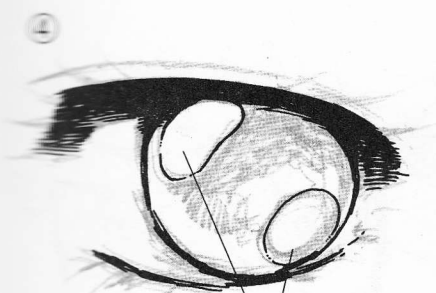
1. Start with the upper eyelid. Draw gentle curves while rotating the paper in the direction easiest to draw.



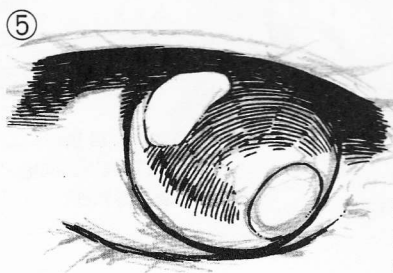
2. Draw the upper eyelid. Build up strokes, keeping them at a comfortable, not overly long length.



3. Draw the lower eyelid. Since you are using hatching to render the eye, make sure that the fine contour of the lower eyelid does not evolve into a single (solid) line. Use fine, connecting strokes.



4. Draw the outlines of the iris and the light reflections. Take care to avoid allowing the iris outline from becoming a solid line. Since these are light reflections, use as fine a solid line as possible.



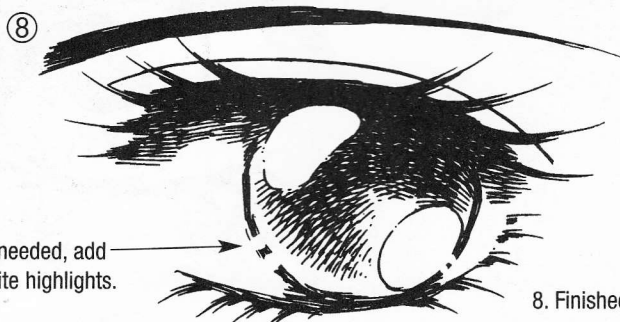
5. For the hatching inside the iris, use curved lines, maintaining an awareness of the iris's curved surface.



6. Use hatching to finish off the iris and pupil. Build up light and shadow, rotating the paper in the direction easiest to draw.



7. To finish the eyelashes, the key is to draw shorter lines clustered around a long, central line. Take care to use beautiful, tapered lines.



When needed, add for white highlights.

8. Finished!

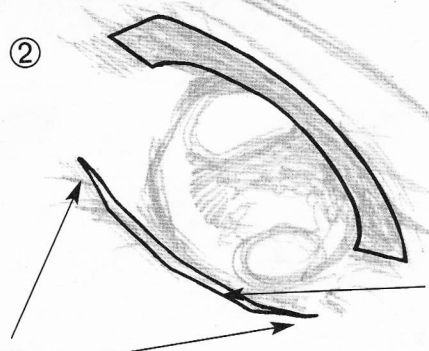


Under drawing

• Using Contour Lines: Process for Rendering Eyes Using Primarily Contour Lines



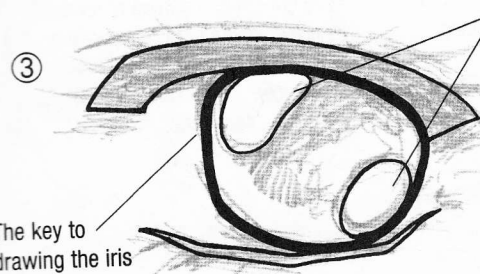
1. Draw the contour of the upper eyelid. (The paper often must be rotated to the direction easiest to draw.)



Draw the contour so that both ends come to distinct points

2. Draw the contour of the lower eyelid.

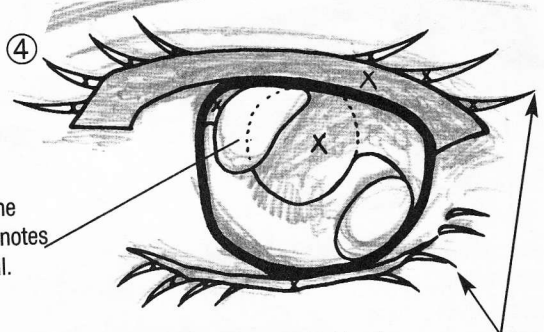
Take care to prevent the contour from becoming overly thick. (If the drawing is small, then you may simply use a solid line.)



Use ultra fine lines for light reflection outlines.

The key to drawing the iris outline is to use a uniform, heavy line.

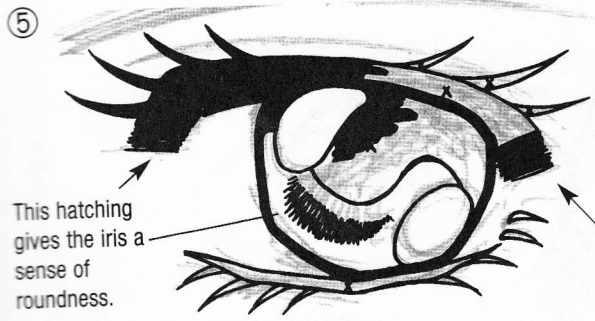
3. Draw the iris, pupil, and light reflections.



The inside of the dotted lines denotes the actual pupil.

4. Draw the eyelashes and the inside of the iris. X indicates which areas are to be filled with solid black.

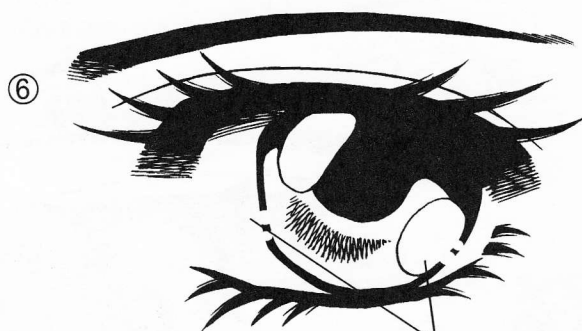
Ensure that each eyelash ends in a clear point.



This hatching gives the iris a sense of roundness.

Add hatching at both corners of the eye. This creates the illusion that the upper and lower eyelids are connected.

5. Spotting Blacks and Hatching



6. Finished!

White highlights



If the eyelashes are rendered solely in solid black and end up with a rough, crude feel, add fine, individual lines separated from the main lashes.

Distinguishing Different Eye Types

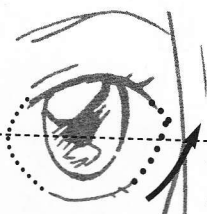
The following pages discuss 5 common eye types: standard eyes, upward tilted eyes, downward tilted eyes, large, round eyes, and almond-shaped eyes.

Standard Eyes



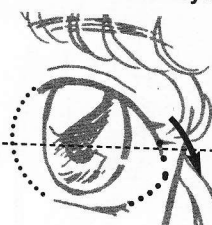
The top and bottom of the eye should be almost even with one another.

Upward Tilted Eyes



The corner of the eye is raised.

Downward Tilted Eyes

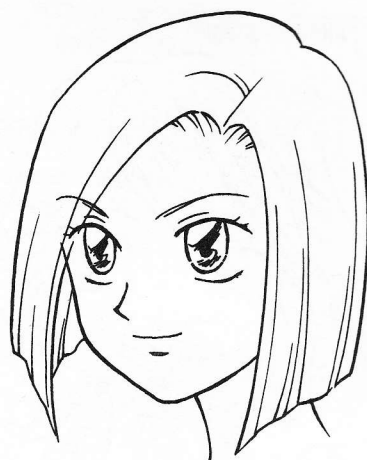
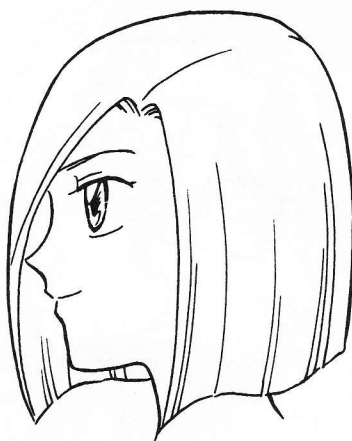
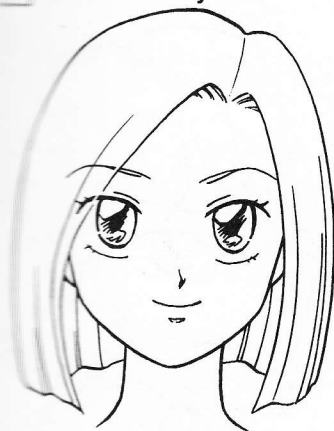


The corner of the eye is lowered.

1 Standard Eyes



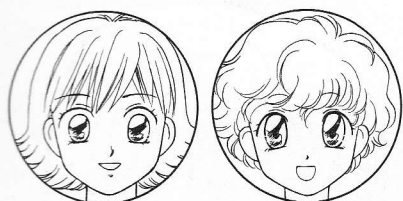
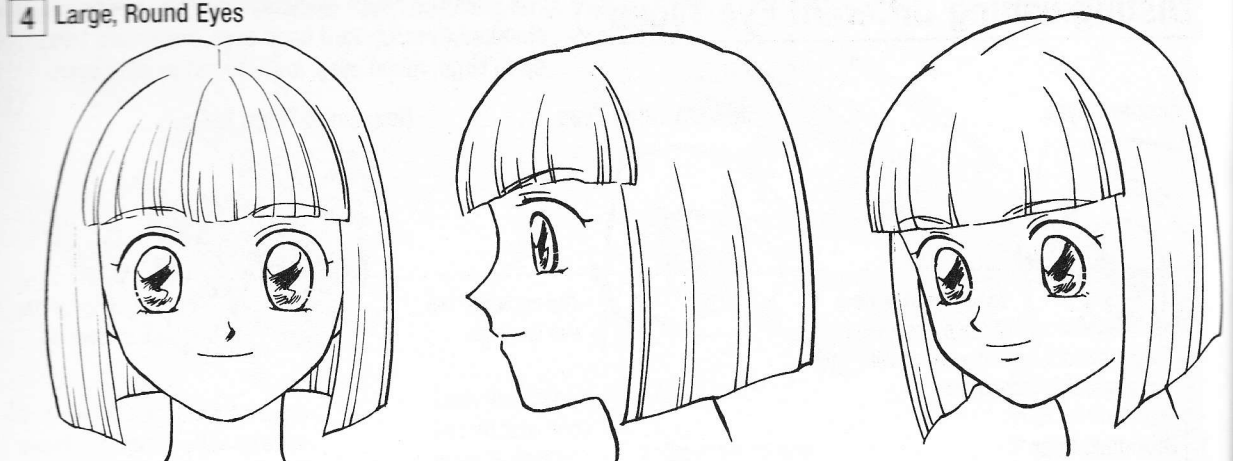
2 Upward Tilted Eyes



3 Downward Tilted Eyes



4 Large, Round Eyes

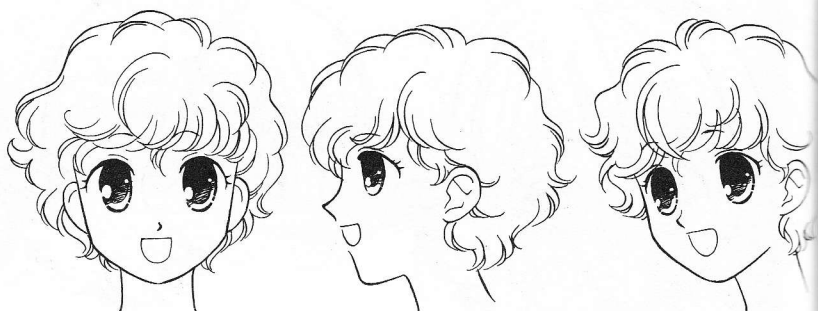


Standard eyes

Downward tilted eyes

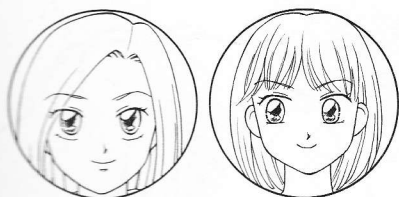
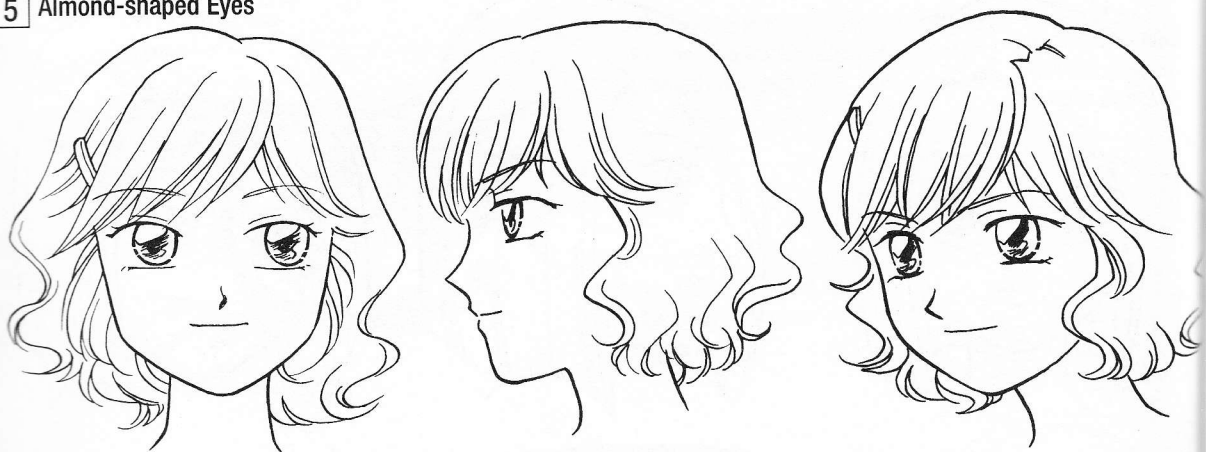
If you find your large, round eyes resemble standard or downward tilted eyes, use your ingenuity and adjust as follows:

- Omit drawing the lower eyelid,
- Make the irises extra dark, or adjust how you render the eye's interior, etc.



More large, round eyes

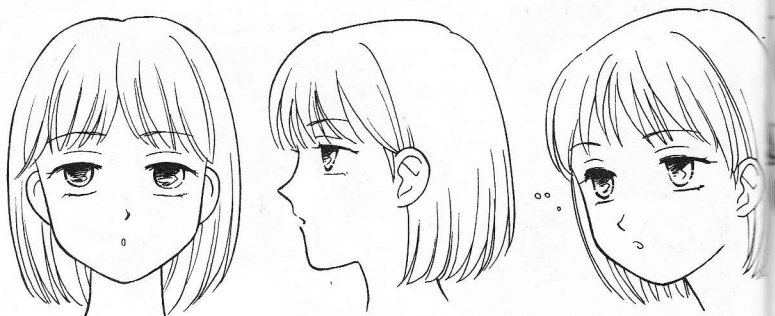
5 Almond-shaped Eyes



Upward tilted eyes

Standard eyes

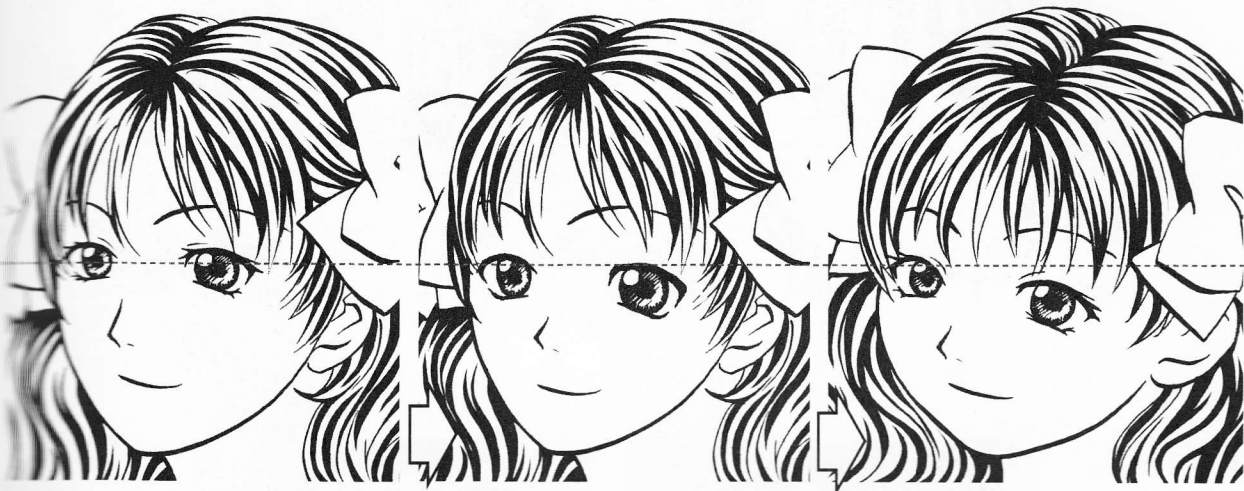
If you find your almond-shaped eyes resemble upward tilted or standard eyes, use your ingenuity and adjust by narrowing the eyes, etc.



More almond-shaped eyes

Distinguishing Ages

Making Children Look Childlike



Older Child with a Mature Face

Somewhat Mature Child

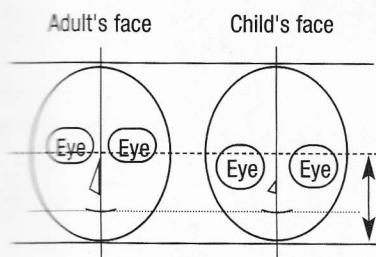
Child

This face basically has the same shape contour as that of the mature face, but the features have been altered.

- The eyelashes were omitted.
- The eyes were enlarged.
- The bridge of the nose was reduced.

Here, the face's contour is different and the facial features' proportions have been adjusted.

- The cheeks were made fuller.
- The eyes' position was lowered.
- The eyes were spaced farther apart.
- The portion taken up by the upper part of the head was enlarged.



To draw a child's face, concentrate all of the facial features toward the lower half of the face.



Not good

The presence of eyelashes and small eyes tend to detract from a childlike appearance.



Mature face

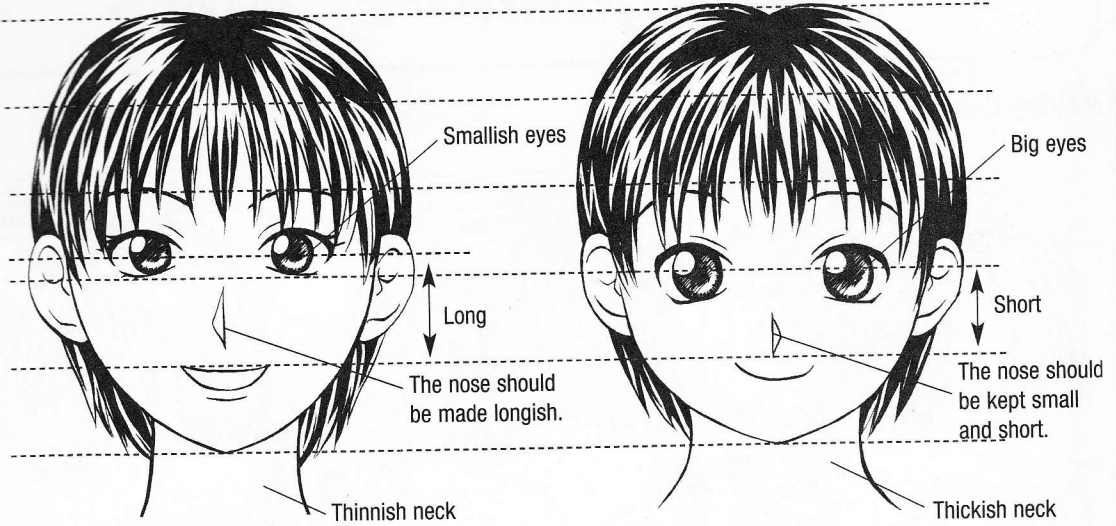
Moderately childlike face

Childlike face

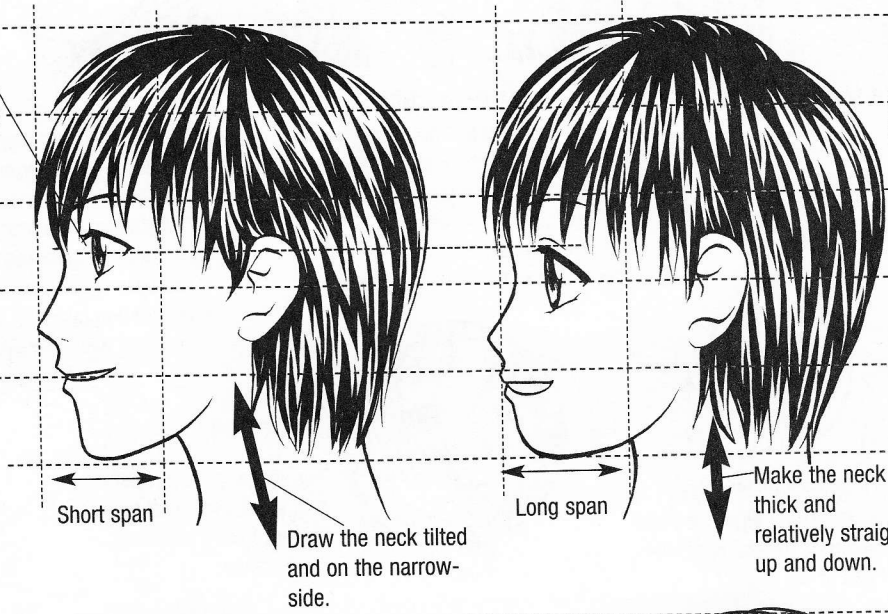
Differences between Adult and Child Faces

Adult's Face

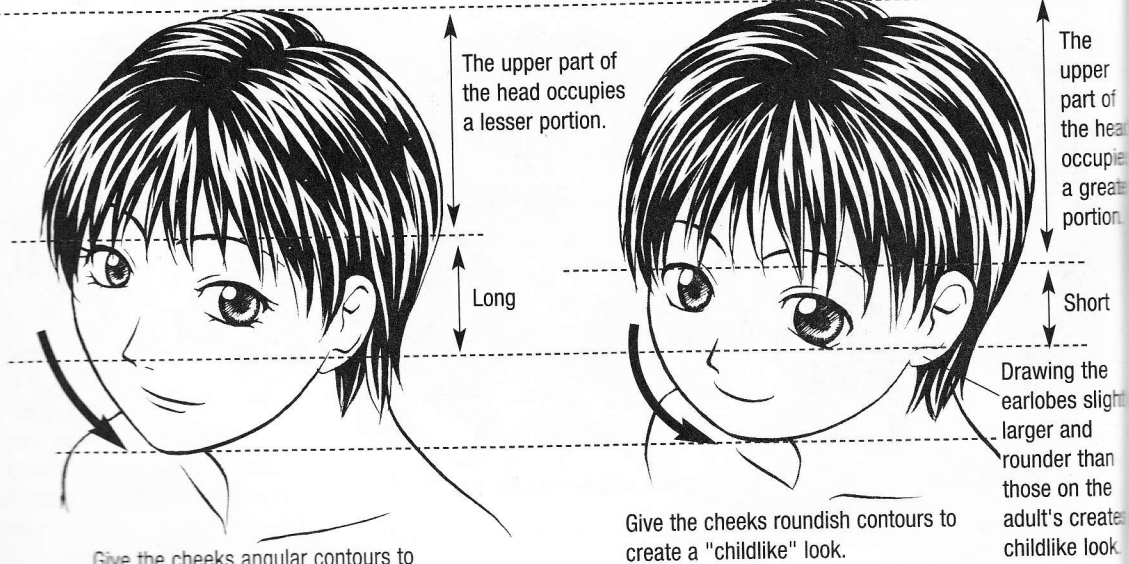
Child's Face



Position the eyes higher and make them smaller than you would for a child's face. (If you are using the adult's face as your standard, then position the eyes lower for a child character.)



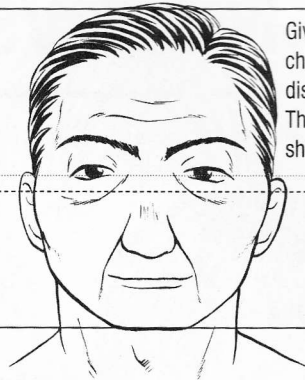
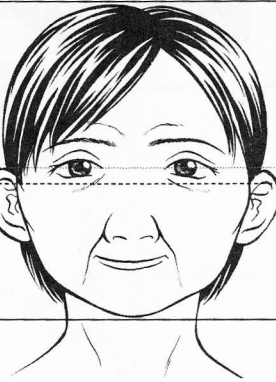
This figure shows the 2 faces overlapping. Draw the child's features from the nose downward jutting out somewhat to gain a "childlike" appearance.



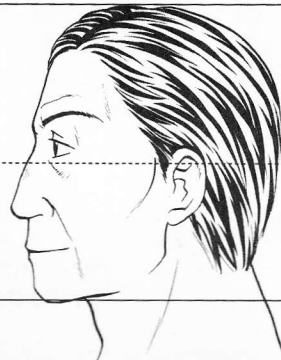
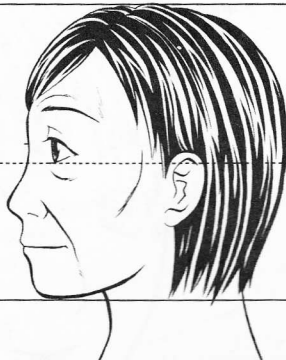
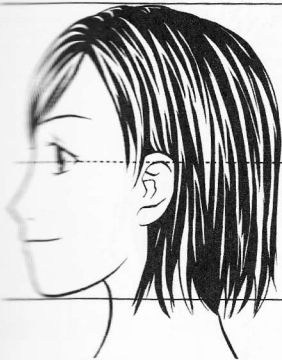
Distinguishing Youthful and Elderly Faces



The face occupies a greater portion of the head in older characters.



Give older male characters large, distinct nose bridges. The neck should be short and thick.



Painters in Aging Characters

- Reduce the size of the eyes and irises.
- Omit the eyelashes.
- Give the hair less volume.

Not good



The addition of wrinkles on the mouth's sides still does not age the character.

Good



Good



This young character's face: the eyes are large and the nose and mouth are set closely.

Details: Wrinkles alone do not make an old person.

Not good



Giving the eyes a downward tilt facilitates suggestion of mature or elderly character.

Good



Good



This young man's face features standard (slightly upward tilted) eyes, thick eyebrows and hair, and closely set nose and mouth.

Male vs. Female Faces

Male and female characters share virtually the same eye, nose, mouth, and ear positioning.



Androgynous face

Female Character

Give the hair a fine and supple appearance.

Avoid making the eyebrows thick.

Include the eyelashes.

Use curved lines for the cheeks.

Accentuate the lips' roundness.

The neck is thin.



Male Character

Be conscious of using thick lines for the hair.

Draw thick, clearly delineated eyebrows.

Keep the lips simple: just add a shadow.

Use angular lines for the face's contour.

The neck is thick.



Giving a Character That Feminine Touch



- Enlarge the eyes.
- Darken the eyelashes.
- Move the neck contour inward, and draw the neck long and thin.

Designing a Character That Looks Feminine

- Accentuate the eyelashes and lips.
- Use more detail in the hair.

Making a Guy Look Like More a Guy



- Reduce the size of the irises.
- Make the neck thicker.
- Use a heavy line for the face's contour and thicken the eyebrows.
- Accentuate the bridge of the nose.

Designing a Character That Looks Masculine

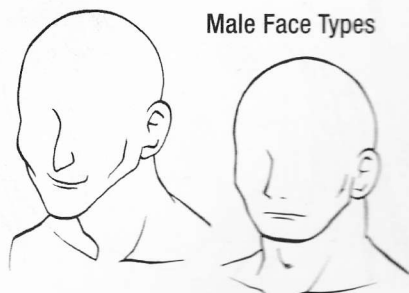
The Face Contour



A female character's facial contour can also be applied to a male character's face.

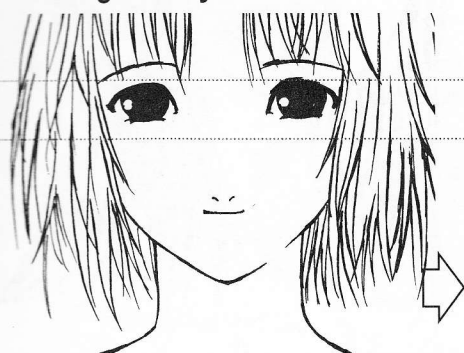
Angular, bony facial contours are not usually used with female faces.

Male Face Types

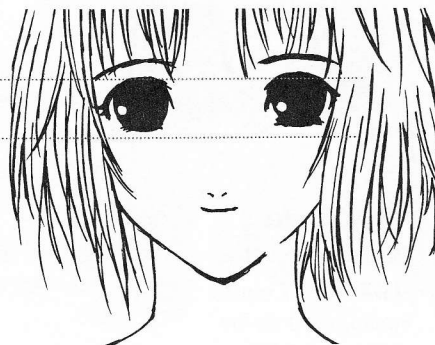


Pointers in Drawing Cute Female Characters

1. Enlarge the eyes.



Smallish eyes



Standard eyes

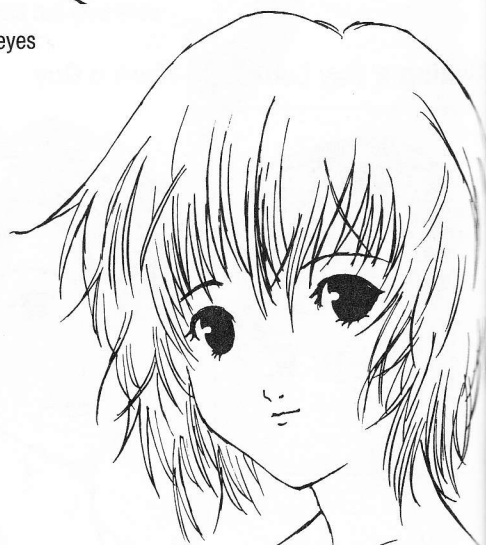
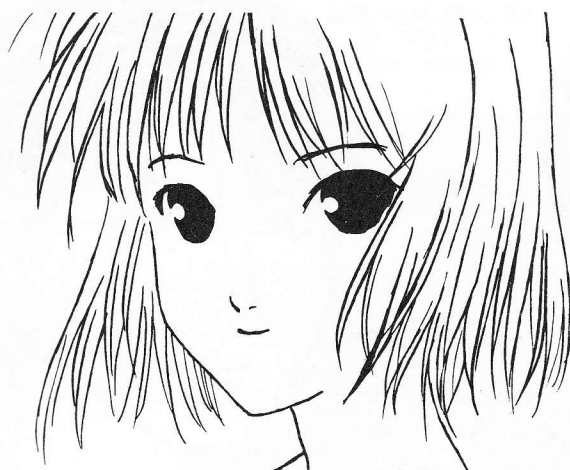
Good

Not good



Here, the eyes are small and the bridge of the nose is present.

2. Omit the bridge of the nose.

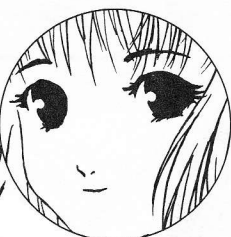


Downward tilted eyes

3. Darken the eyes and draw eyelashes.



Upward tilted eyes



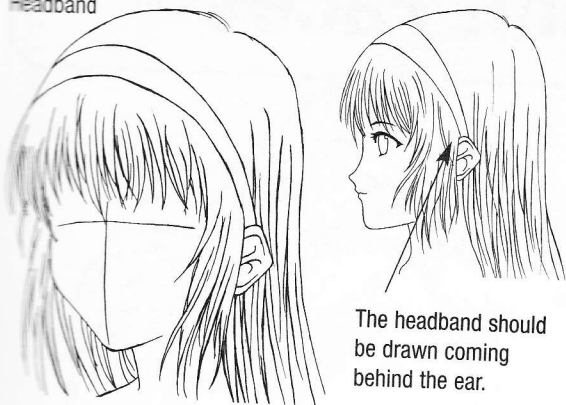
Downward tilted eyes



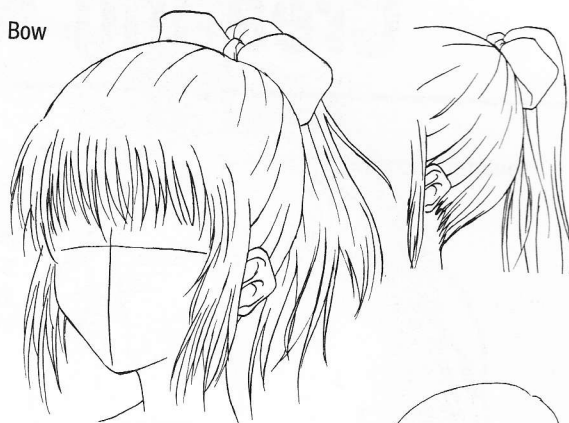
Upward tilted eyes

Cute Accessories and Hairstyles

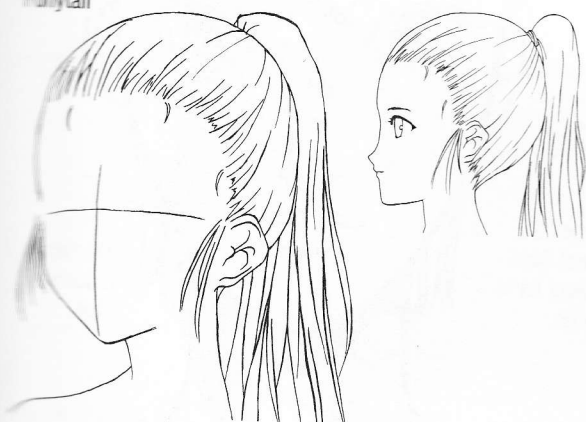
Headband



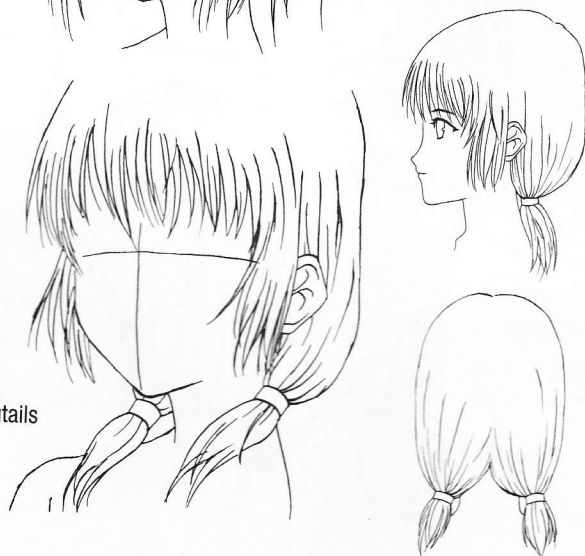
Bow



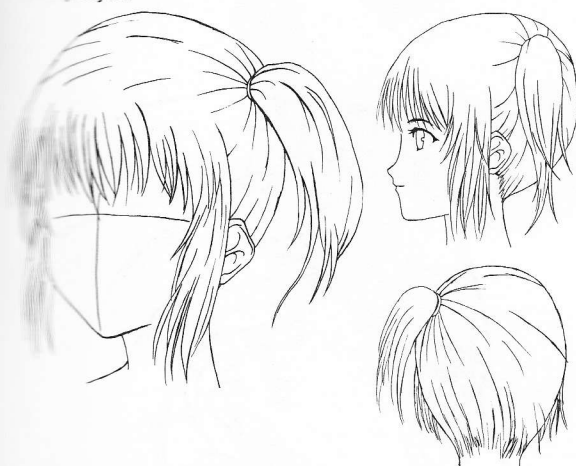
Ponytail



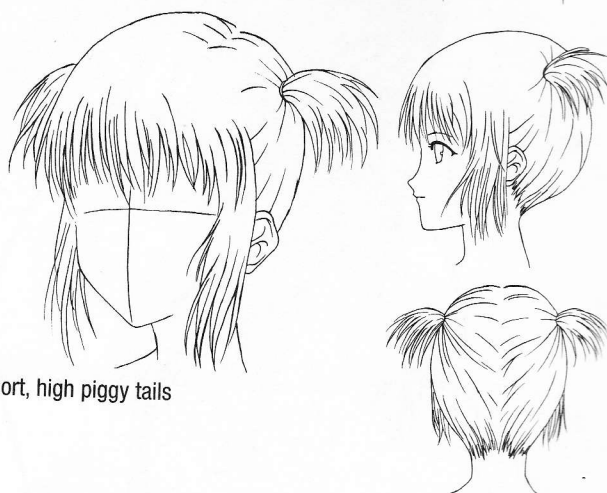
Pigtails



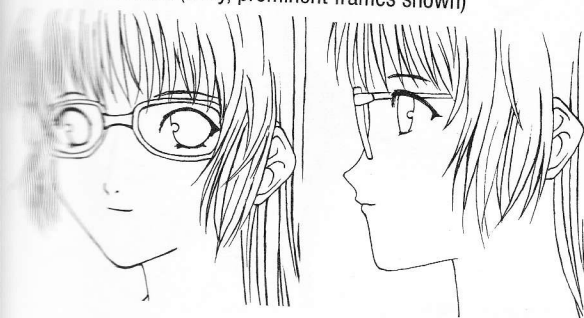
Side ponytail



Short, high piggy tails



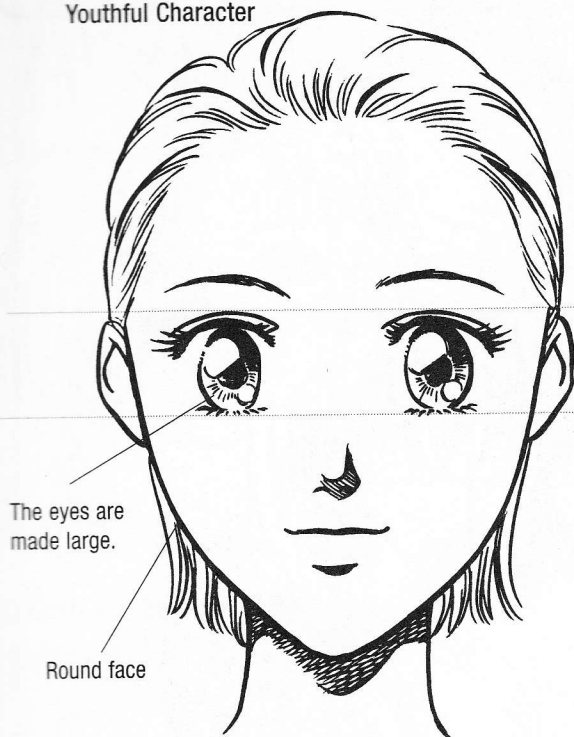
Girl with Glasses (Boxy, prominent frames shown)



Round frames
(No frames around lenses)

Creating Adult Faces

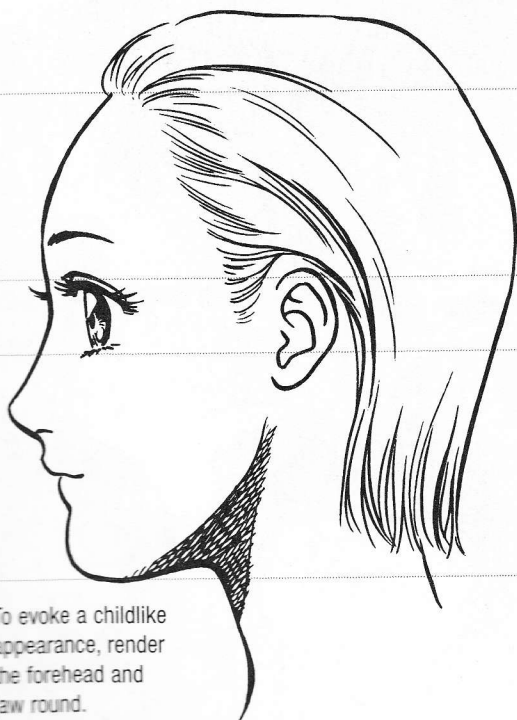
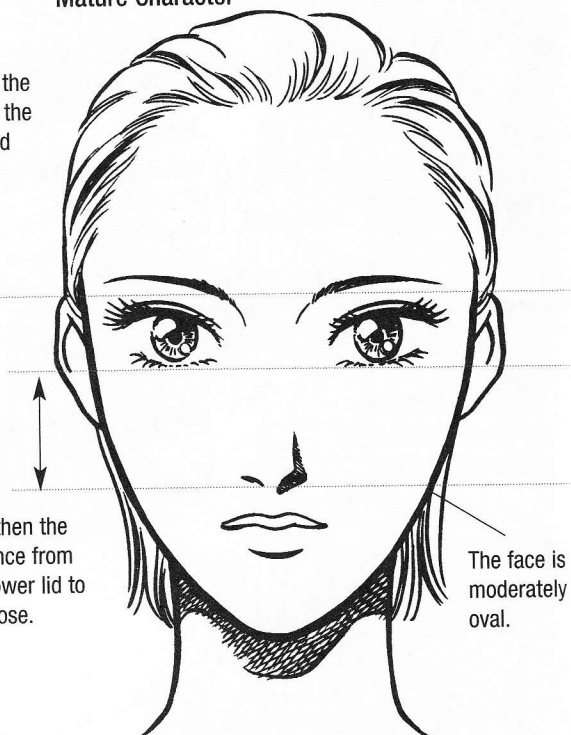
Youthful Character



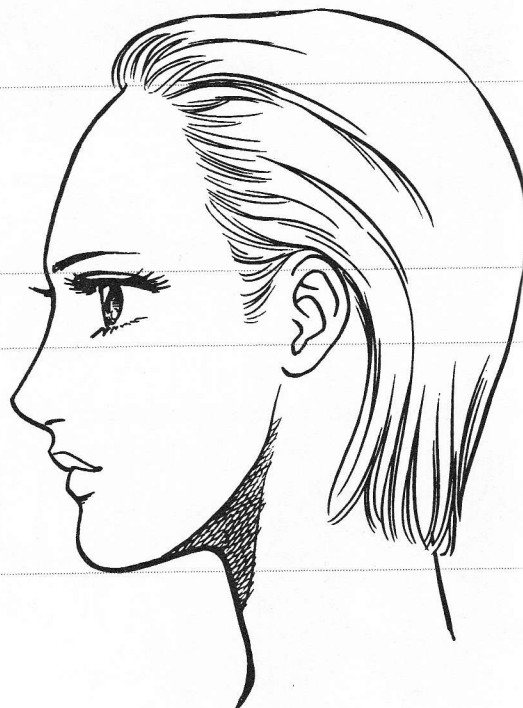
Mature Character

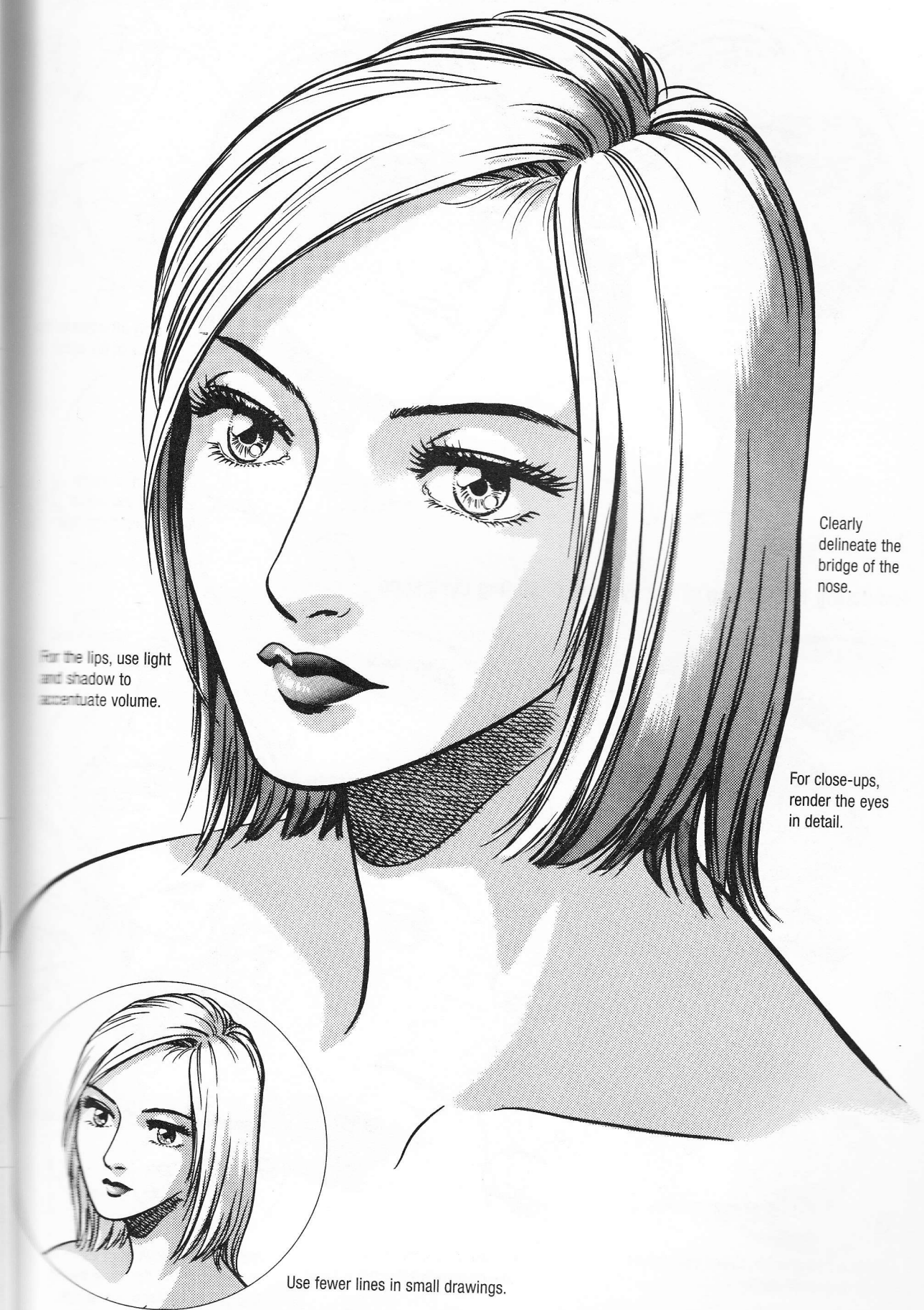
Reduce the sizes of the eyes and irises.

Lengthen the distance from the lower lid to the nose.



To evoke a childlike appearance, render the forehead and jaw round.



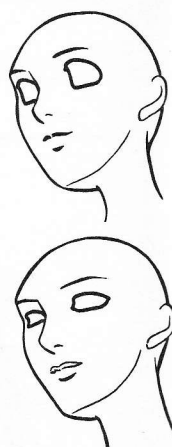
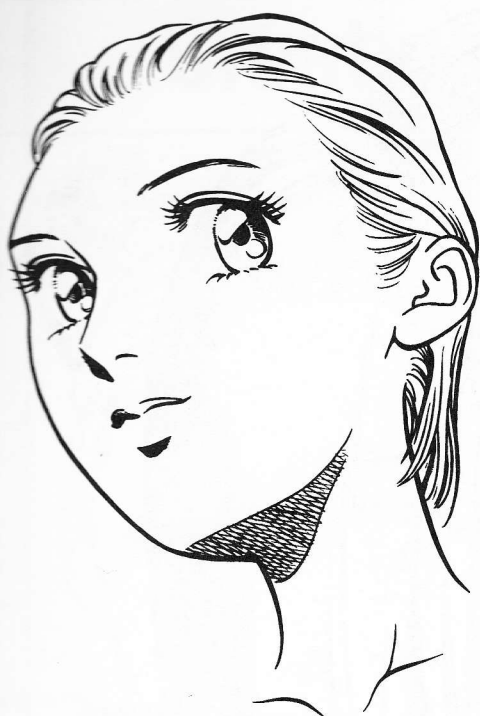


Clearly delineate the bridge of the nose.

For the lips, use light and shadow to accentuate volume.

For close-ups, render the eyes in detail.

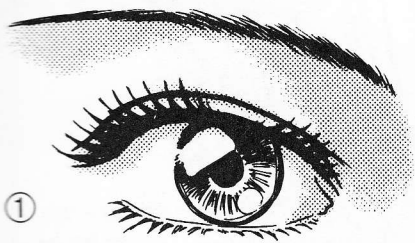
Use fewer lines in small drawings.



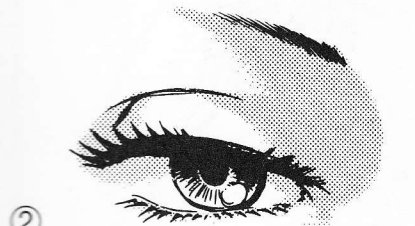
Pay attention to the size of the eyes.

Give the neck more girth that you would for a young character.

Rendering the Closing of the Eye and Depicting Eyelashes



①



②



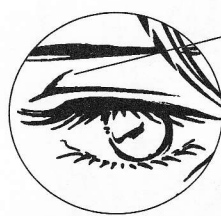
③

At a typical angle, closed eyes follow a downward curve.

At a low angle, the eyes take on an upward curve.



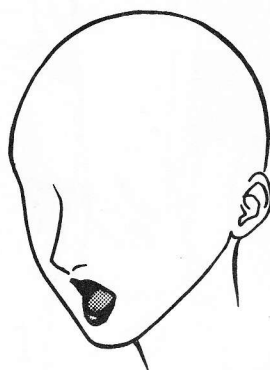
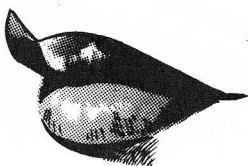
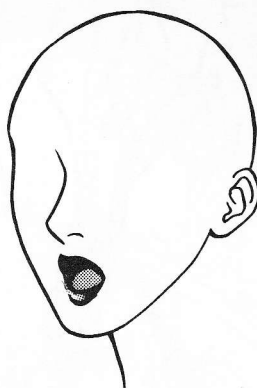
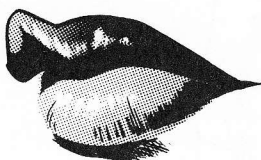
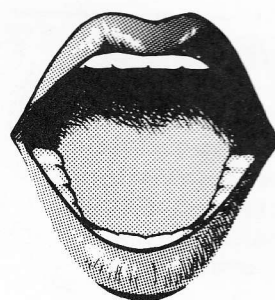
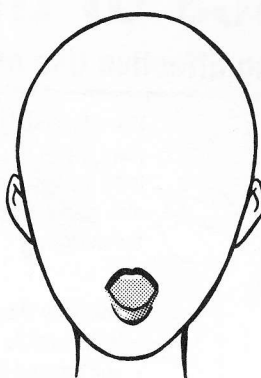
Sidelong glances and half-closed eyes



Eyelid contour

Use the same downward curve for the eyelashes of the upper eyelid that you would for a closed eye.

Close-ups of the Lips



The Basics of the Human Figure

Making Effective Use of Even and Tapered Lines

The Male Form

Accentuating the muscular nature will allow you to suggest the hardness of the male body, so use even lines at the beginning of shoulder blade and hip bone contours.

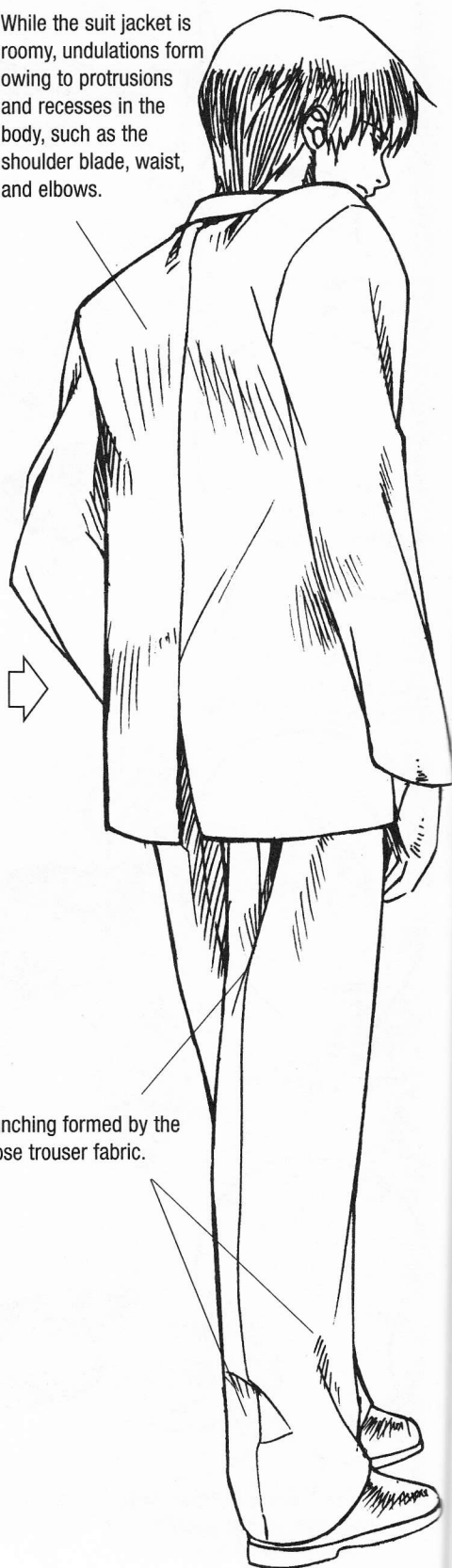
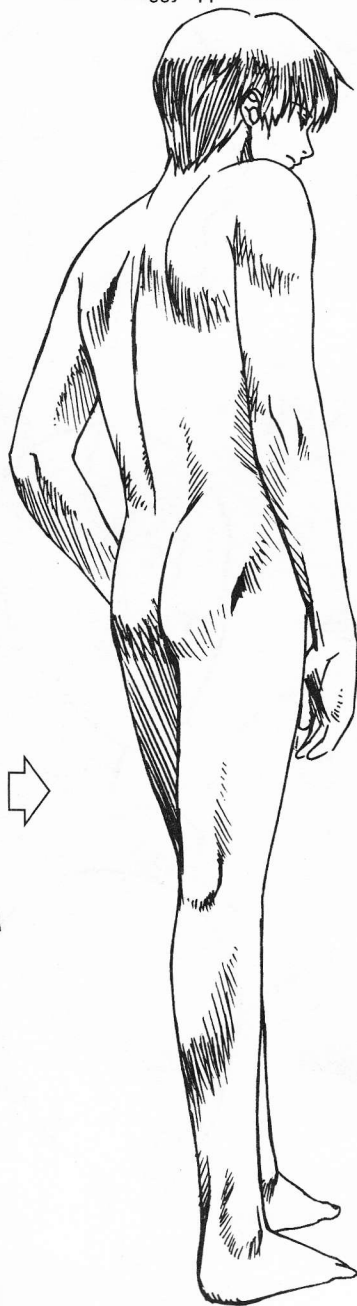
Use a tapered line for the point where the shoulder joins the neck, since it also marks the swell of the muscle.

The bony shape of the elbow is discernible. Use both even and tapered lines when drawing a male character in order to achieve a rugged, craggy appearance.

While the suit jacket is roomy, undulations form owing to protrusions and recesses in the body, such as the shoulder blade, waist, and elbows.

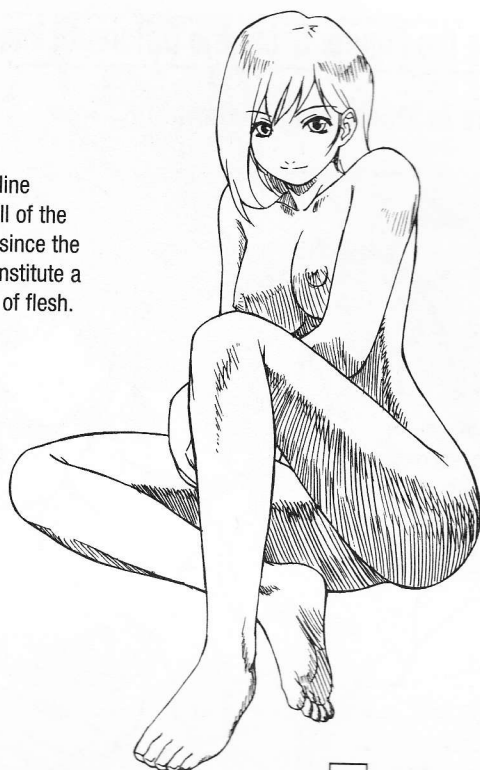
Draw a downward, tapered line cutting ever so slightly inward. This subtle touch will accentuate the figure's muscular look, generating a sense of manliness. In contrast, use smooth, unbroken lines for a female figure's contours.

Here we see a waist-to-hip contour used for a female figure.



Bunching formed by the loose trouser fabric.

The Female Form



Here we see a tapered and even strokes used together to suggest the fold created by the bent leg. Since the folded flesh is concentrated in an inward direction, the even stroke is the main line.



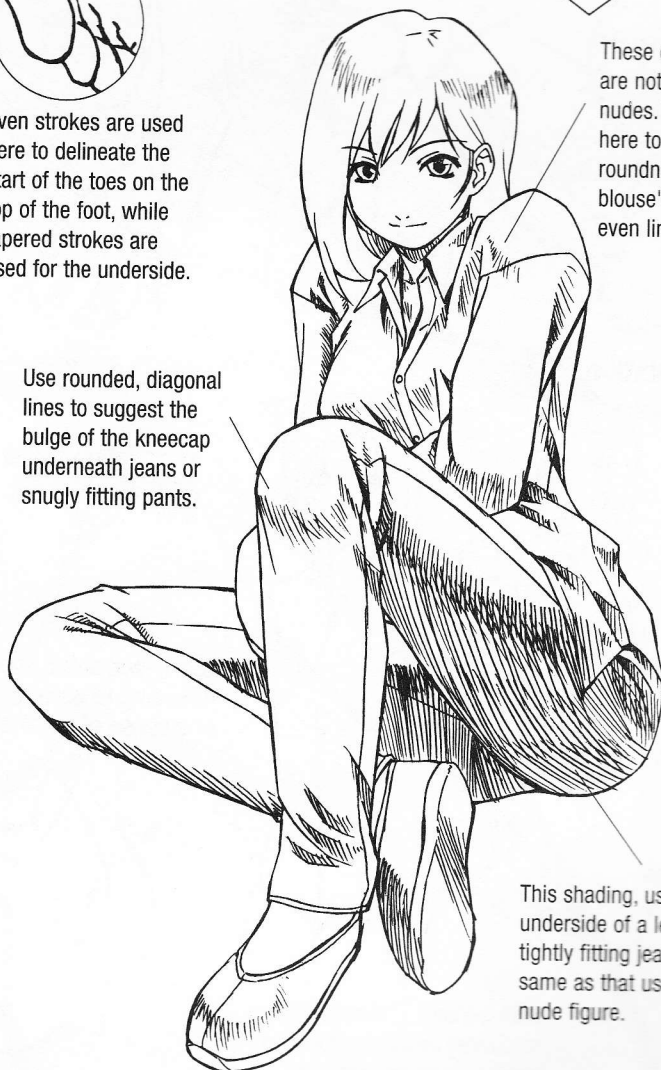
Even strokes are used here to delineate the start of the toes on the top of the foot, while tapered strokes are used for the underside.



These diagonal strokes are not used with nudes. They appear here to suggest the roundness of the blouse's shoulder. Use even lines.



Use rounded, diagonal lines to suggest the bulge of the kneecap underneath jeans or snugly fitting pants.



This shading, used for the underside of a leg clad in tightly fitting jeans, is the same as that used on a nude figure.

Inking the Figure: Using the Different Lines Appropriately

Making the line heavier in strategic locations will generate a sense of volume and presence.

Pointers in Thickening (Darkening) Lines



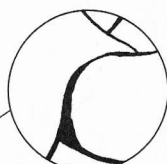
Juncture where the underarm and other lines overlap



Deep fold in the blouse occurs here



Inside of the neckband and gap between the collar and neck



Cuff

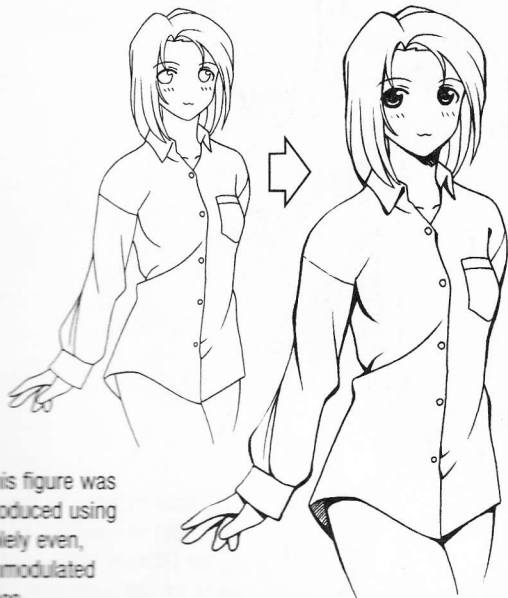


Shadow forming as air moves under the cloth



This figure was drawn using a uniform line thickness. While this is acceptable when designing a character or when producing anime genga (drawings of key action scenes), in the case of *manga*, it makes for an unimpressive product.

Line Modulation



This figure was produced using solely even, unmodulated lines.

When emphasizing form, use an even line.

Use a modulated line when intending to accentuate softness or a sense of volume.



Here, portions of lines have been modulated by building them up using a dip or technical pen.

In high and low angles, use heavier lines for objects close to the picture plane.



Creating a Sense of Volume: Shading

Light Source



When emphasizing a sense of volume or presence, determine the location of the light source and ink.

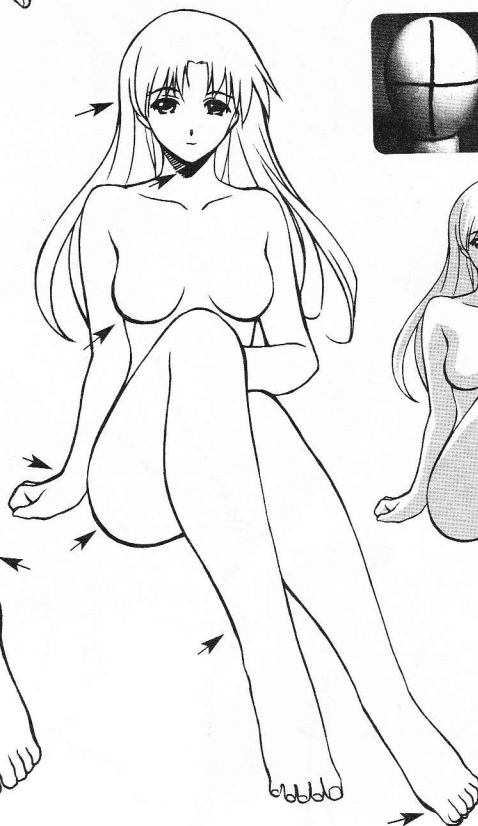
Use thick, heavy lines for the side opposite the light source.



Screen tone finish

Exaggerated shadows

Light Source



Screen tone finish



Inked drawing



Hatched drawing

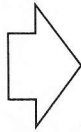
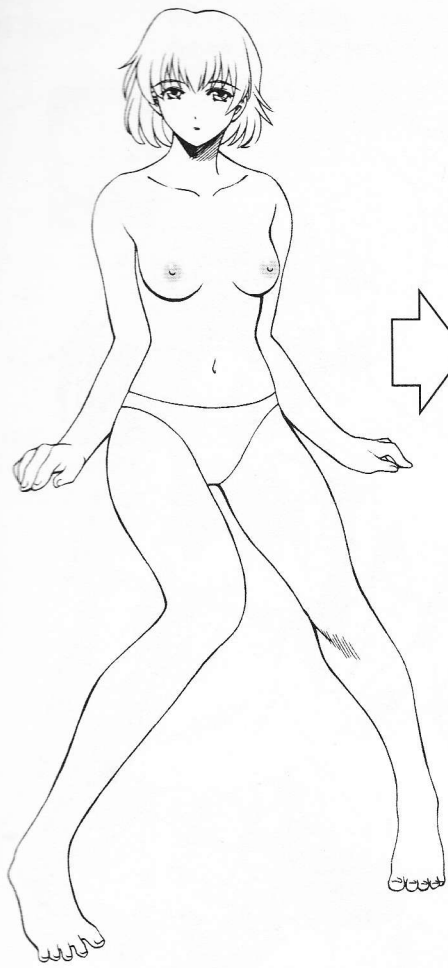


Screen tone finish (Screen tone was originally developed as an alternative for hatching and cross-hatching)



Under drawing

**Practical Application: Achieving a Sense of Volume
Using Hatching, Etc.**



Use clean lines for
blouse creases.

Blouse & Tight Miniskirt



Use clean, curved
lines for chest
shading



Use the same type
of crease lines for
all angles.



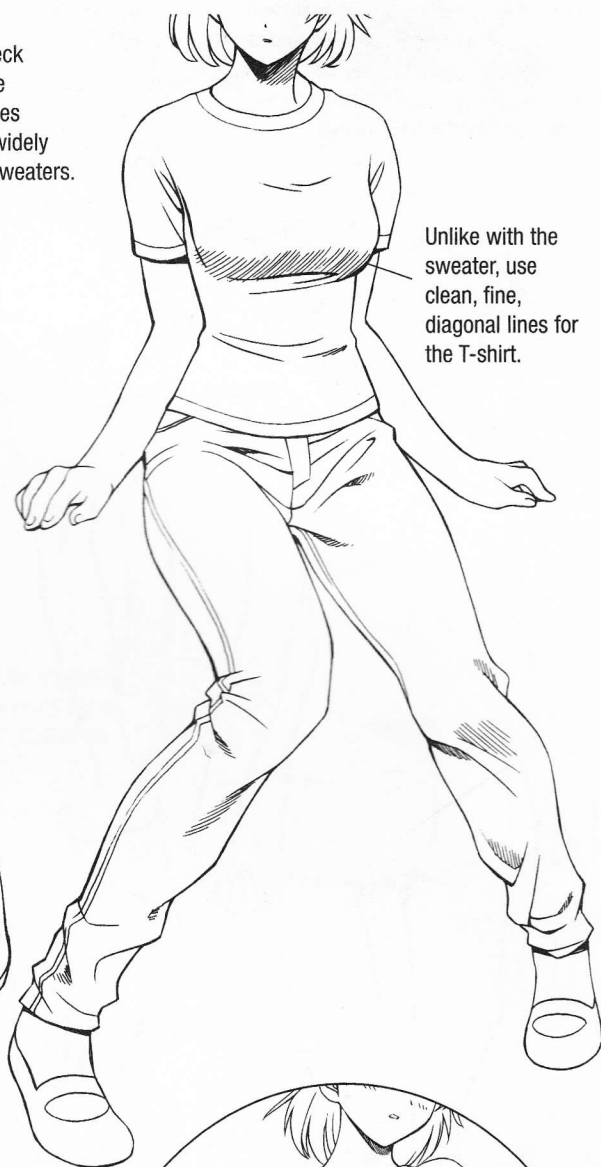
Sweater & Pleated Skirt

Since this turtleneck has a snug fit, use short, diagonal lines for shading. Use widely spaced lines for sweaters.



Tight T & Jeans

Unlike with the sweater, use clean, fine, diagonal lines for the T-shirt.



The diagonal lines also suggest the clothing's texture. For sweaters, use these lines underneath the chest and on the arms.



Depending on the angle, it may be better to omit shading under the chest to make this snugly fitting shirt look properly like a T-shirt.

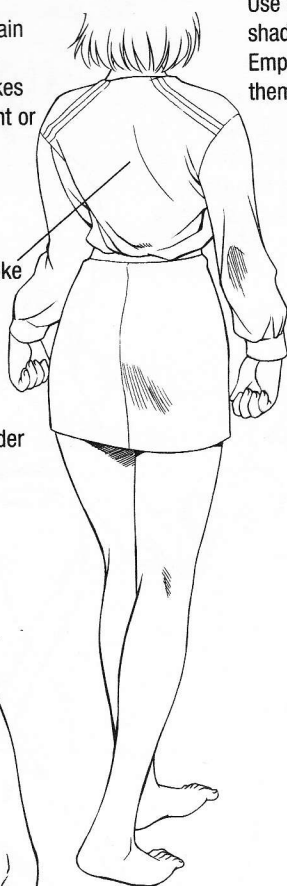


Drawing the Back

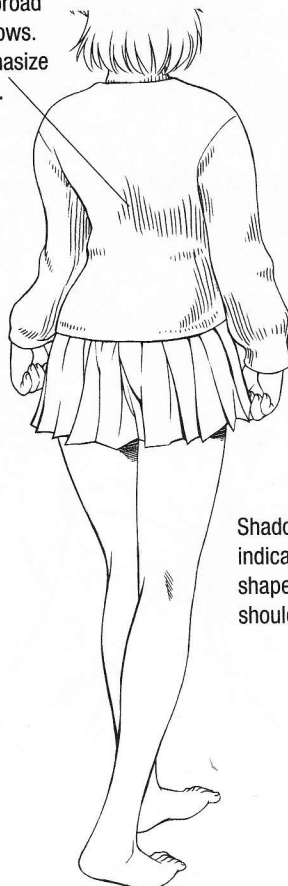
The shoulder blade and waist are the main body parts affecting crease formation in clothing. Add creases and diagonal strokes for shading focused primarily on the right or left shoulder blade, depending on the direction that the figure faces.



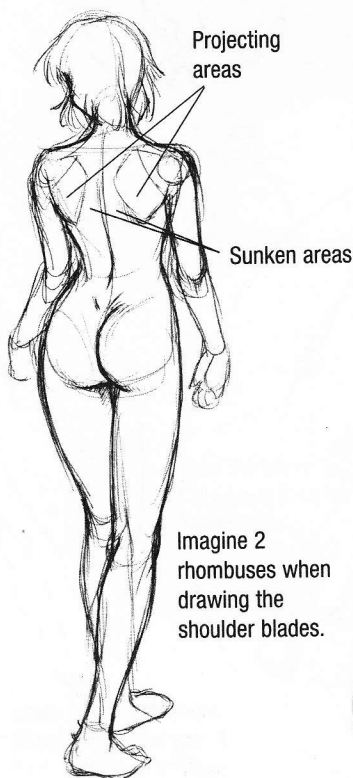
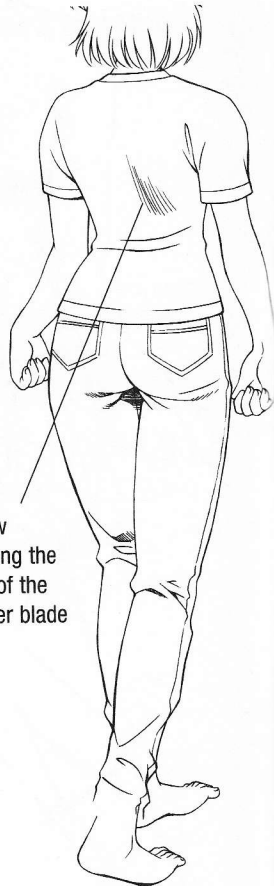
Blouse



Sweater



T-Shirt



Imagine 2 rhombuses when drawing the shoulder blades.

Raising both shoulders causes the right and left shoulder blades to shift closer to the spine.

Wearing a snug-fitting blouse in the same pose, an inverted Y would form on the back.



Using Lines to Reinforce Body Types

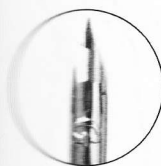
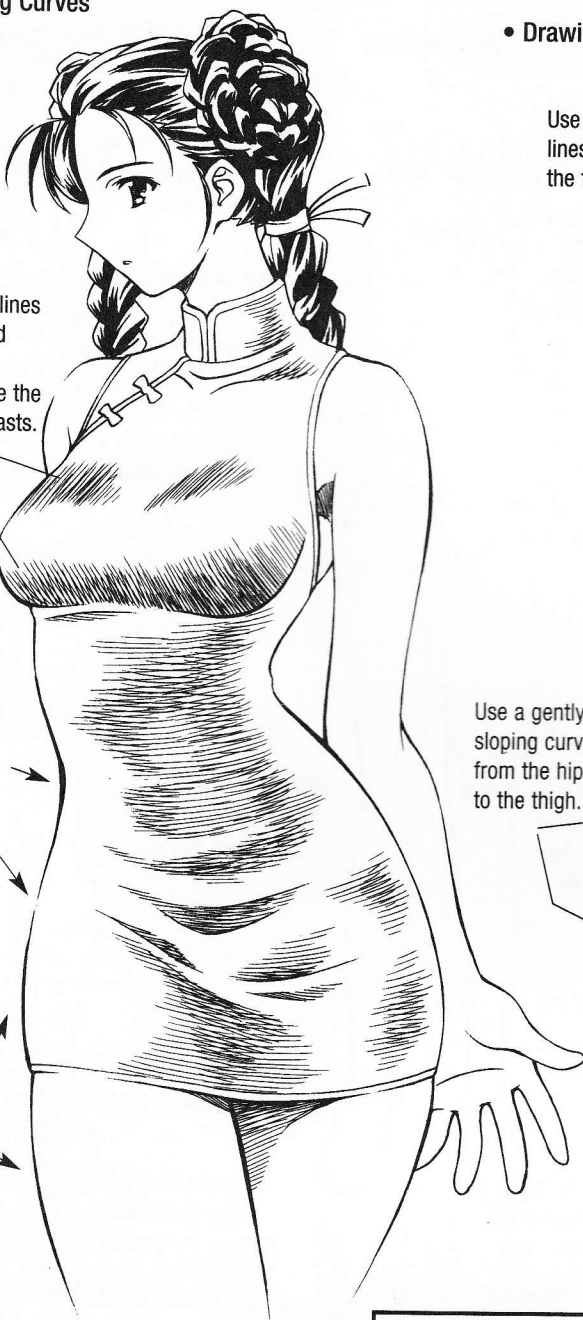
• Emphasizing Curves

Make extensive use of diagonal lines and solid blacks to underscore the contrast of the figure's hills and valleys.

These diagonal lines (shading) on and underneath the chest emphasize the swell of the breasts.

Use heavy lines to accentuate the chest, waist, and hips.

Little, elastic curves

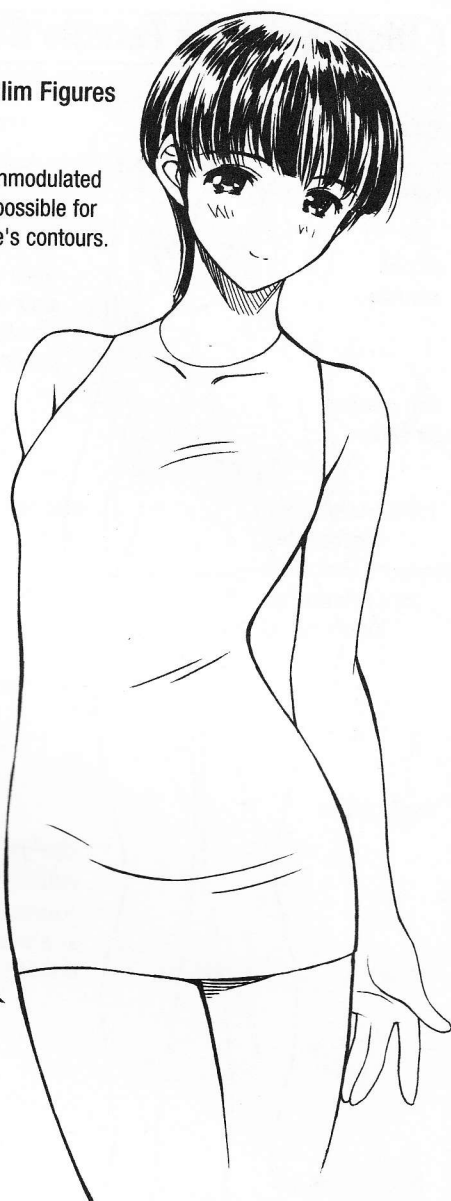


Use a G-pen to build up lines.

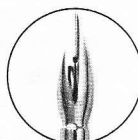
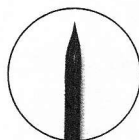
• Drawing Slim Figures

Use as unmodulated lines as possible for the figure's contours.

Use a gently sloping curve from the hip to the thigh.

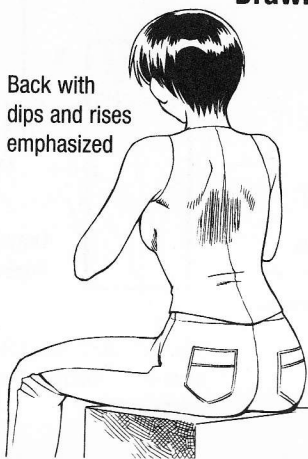


Use a kabura or maru-pen.

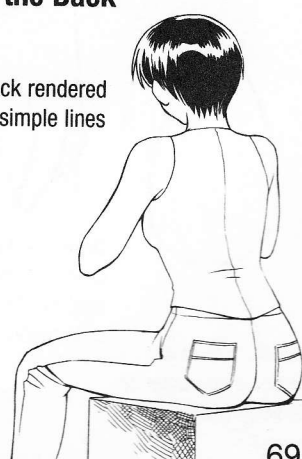


Drawing the Back

Back with dips and rises emphasized



Back rendered in simple lines



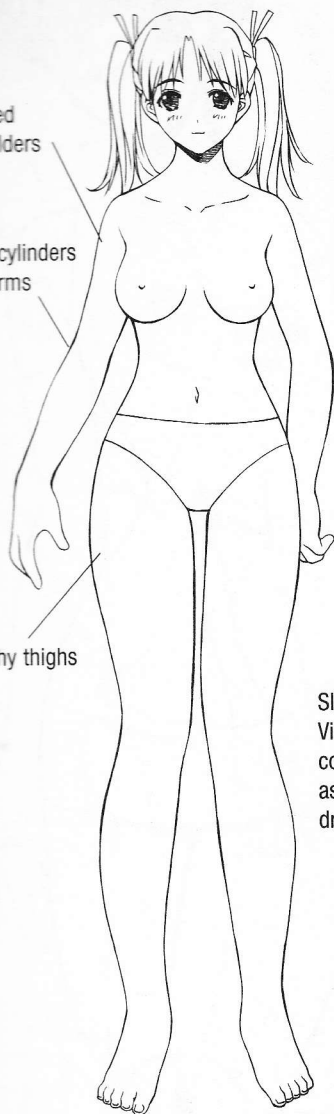
Distinguishing Female Body Types

Average Build

Sloped shoulders

Soft cylinders for arms

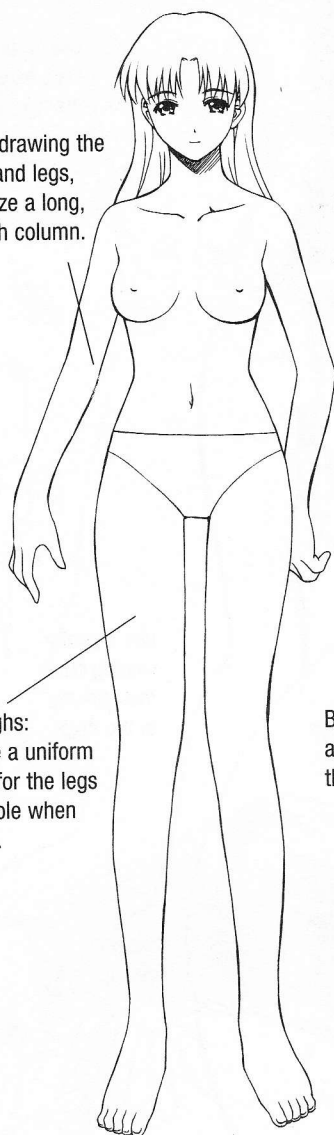
Fleshy thighs



Slender Build

When drawing the arms and legs, visualize a long, smooth column.

Slim thighs: Visualize a uniform column for the legs as a whole when drawing.



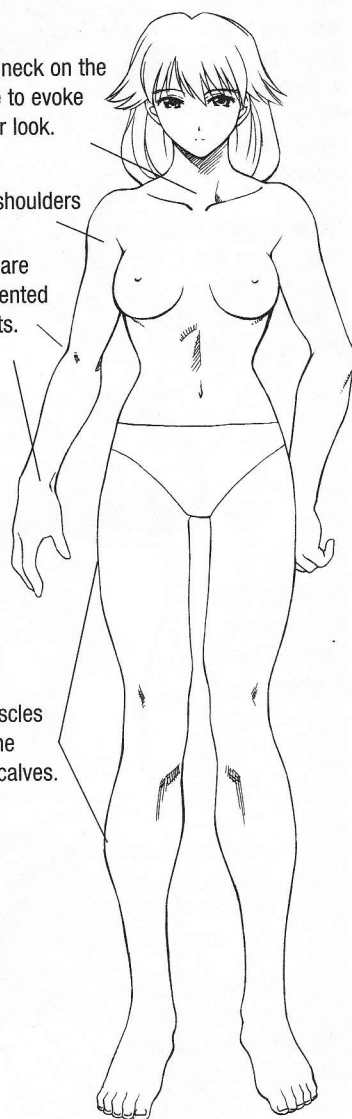
Athletic Build

Draw the neck on the short side to evoke the proper look.

Muscular shoulders

The limbs are clearly indented at the joints.

Bulging muscles appear in the thighs and calves.

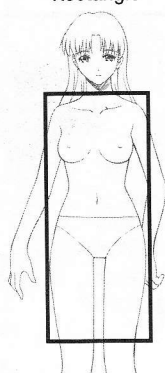


Egg



Draw cherubically chubby fingers gently tapering from knuckle to fingertip.

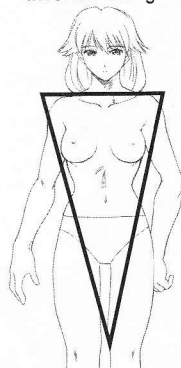
Rectangle



Draw long, slender fingers.

The shoulders and hips have approximately the same width.

Inverted triangle



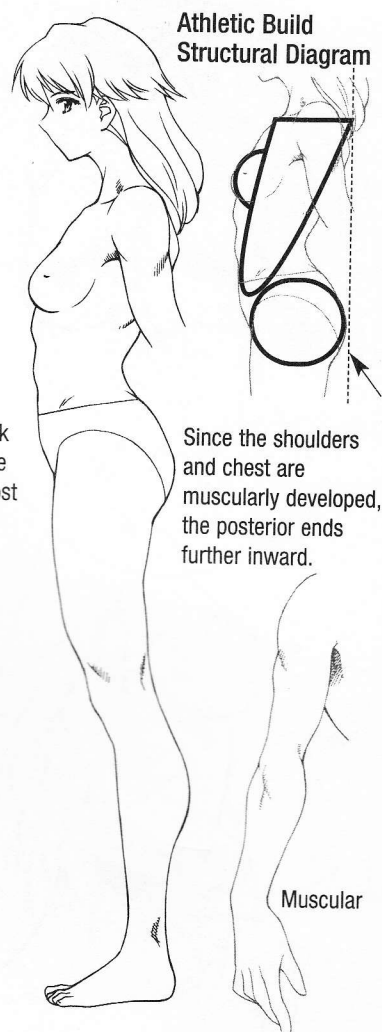
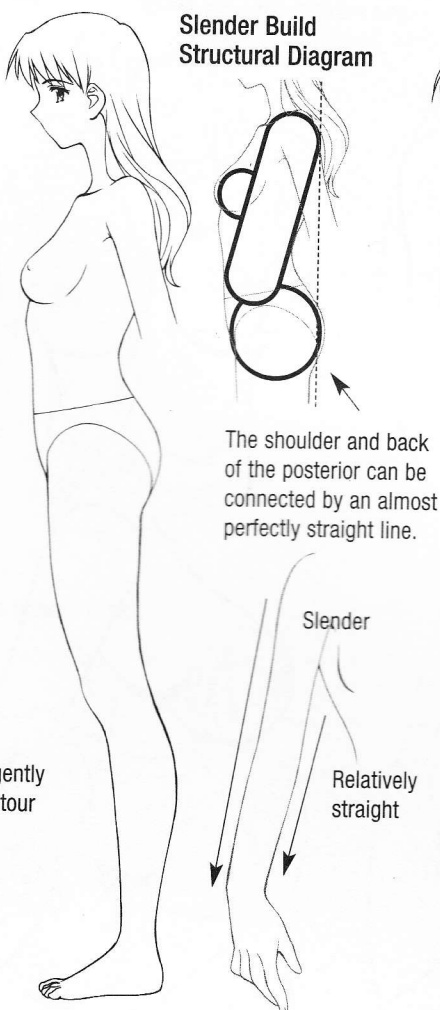
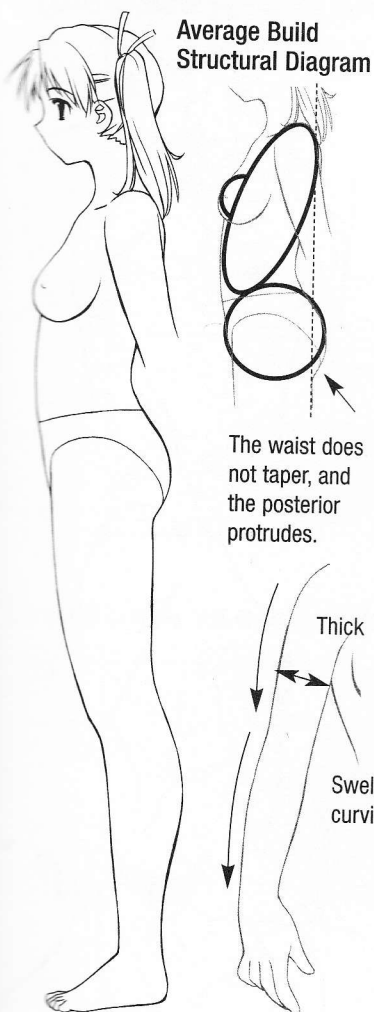
Draw large joints to generate an angular look.

Give this figure wider shoulders than hips.

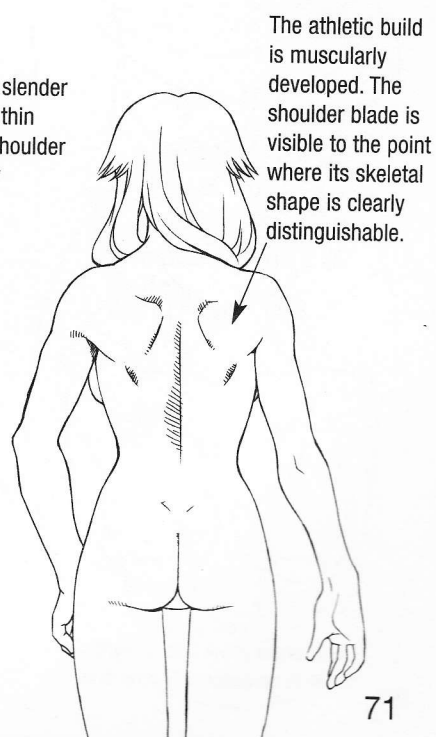
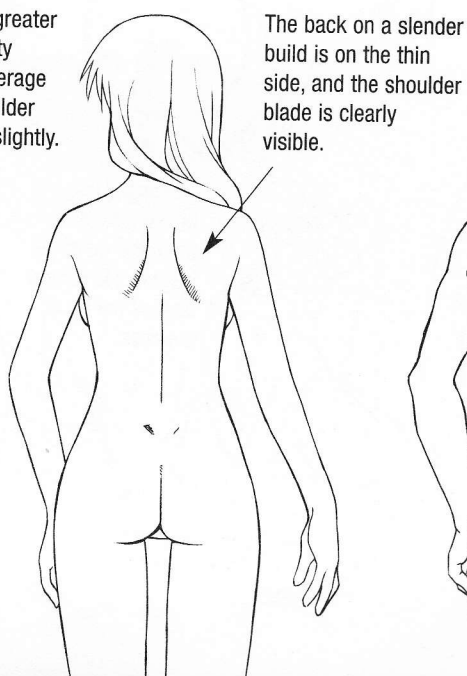
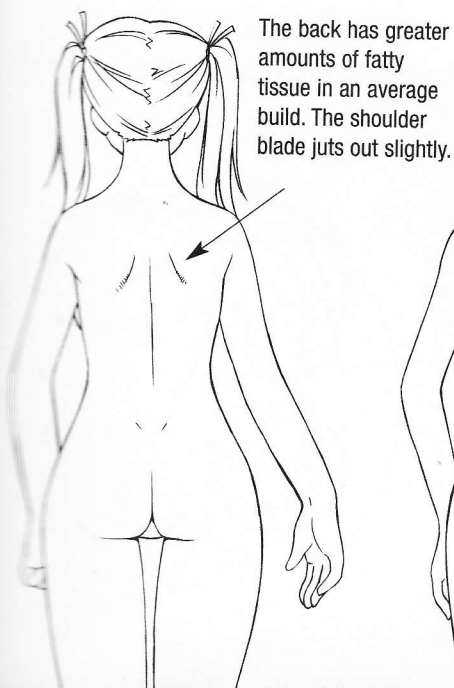
Hips wider than the shoulders characterize this body type.

Key Feature in the Side View: The Posterior

Take care with thickness of the arms and wrists and the shape of the calves.

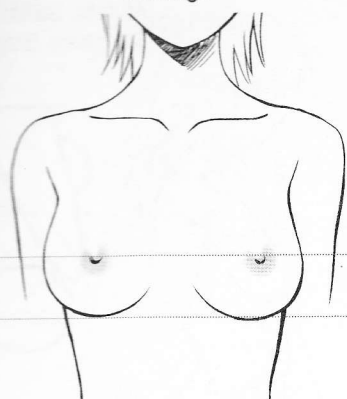


Key Feature in the Rear View: The Shoulder Blade

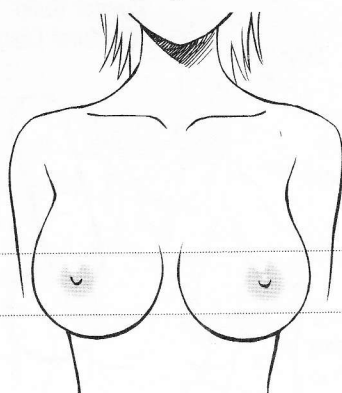


Distinguishing Breast Sizes

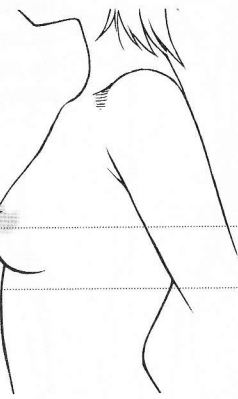
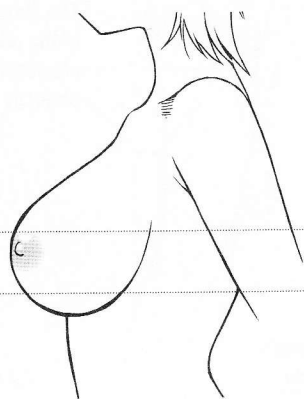
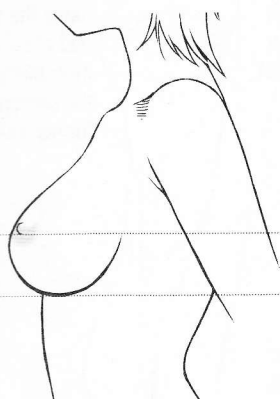
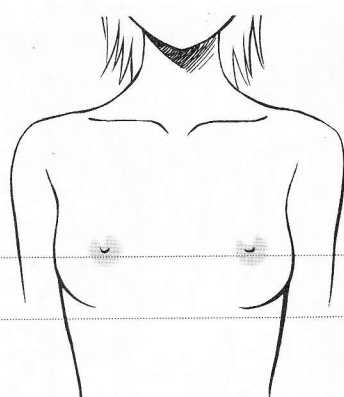
Average



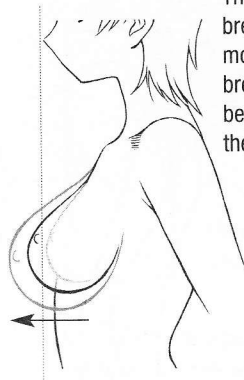
Large



Small



All 3 Sizes Overlapped



The larger the breast size, the more the tip of the breasts will extend beyond the tip of the nose.



The breasts grow (are drawn) larger in an outwardly direction.

When Wearing a T-Shirt

For average-sized breasts, the chest is moderately accentuated

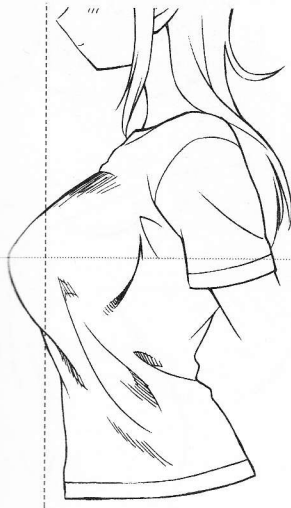
Draw few creases in the clothing for small breasts and deep creases for large breasts. Use hatching, etc. to distinguish the different sizes.



For small breasts, the chest is rendered in typical fashion

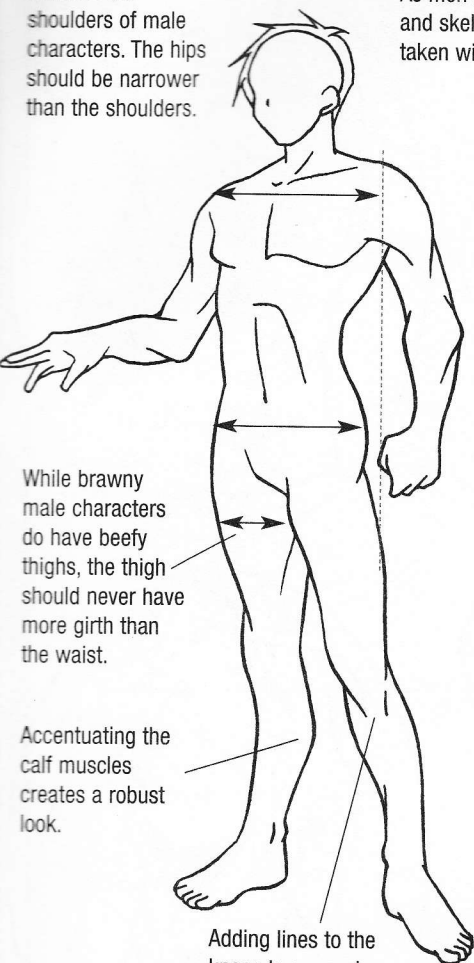


For large breasts, the chest is accentuated to the extreme



Distinguishing Male and Female Figures

Broaden the shoulders of male characters. The hips should be narrower than the shoulders.



While brawny male characters do have beefy thighs, the thigh should never have more girth than the waist.

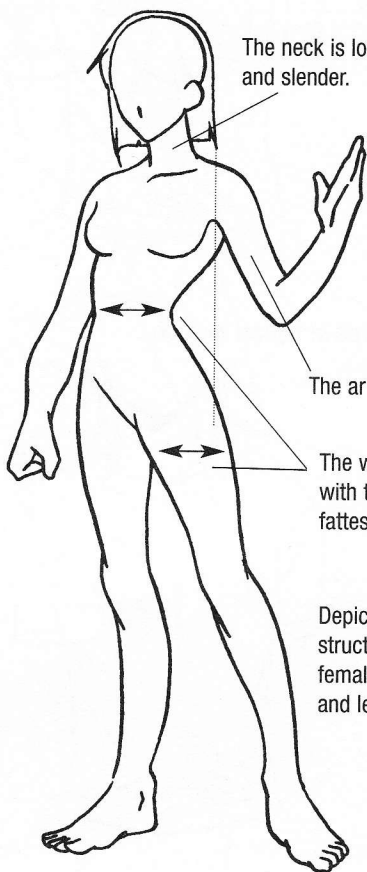
Accentuating the calf muscles creates a robust look.

Adding lines to the knees to suggest the kneecap evokes a rugged appearance.

As men and woman have different skin and skeletal structures, care should be taken with the figures' silhouettes.

The hips of a female character should be as wide or wider than the shoulders.

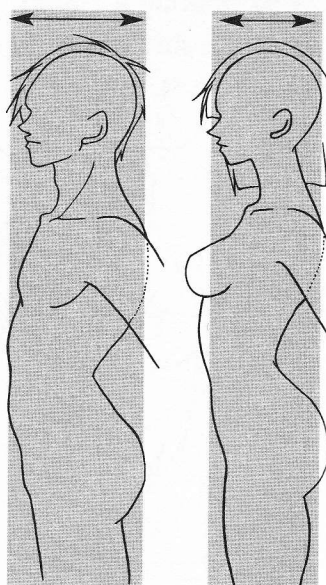
The neck is long and slender.



The arm is slender and graceful.

The waist is trim and may be drawn with the same girth as that of the fattest part of the thigh.

Depiction of musculature and skeletal structure is often omitted from a female figure's arms, stomach, knees, and legs.



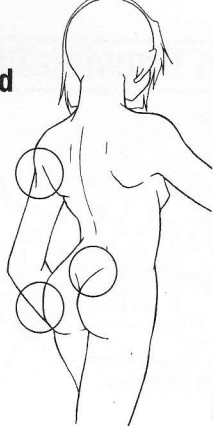
The torso of a male figure is thicker than that of a female.

Drawing the arms thick and emphasizing musculature will set a sharp contrast with those of a female figure.



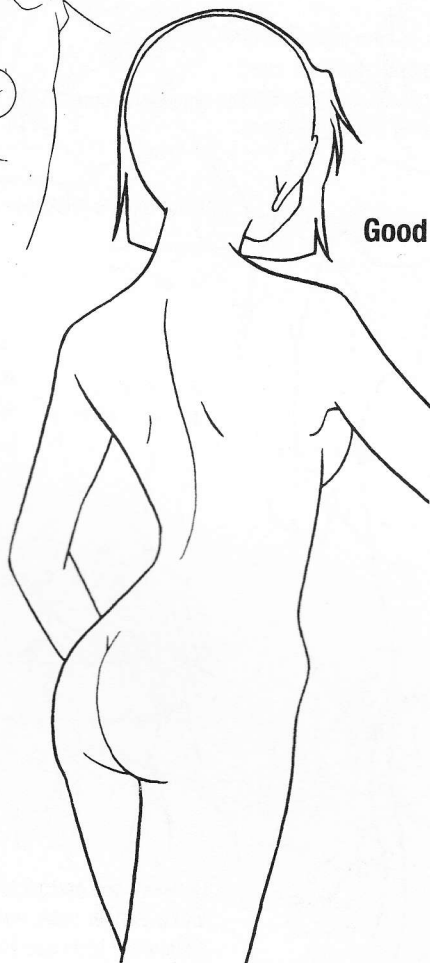
Different lines should also be used to draw male and female figures. Use finer lines, applying less pressure to the pen when drawing female figures.

Not good

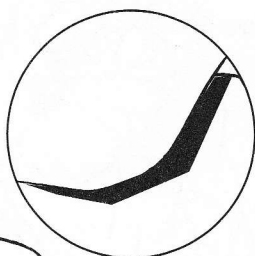


Here we have a poorly drawn sample, where not only the lines, but also the shoulder blade and the posterior are handled in the manner of a male figure.

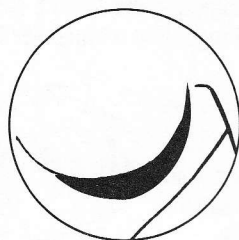
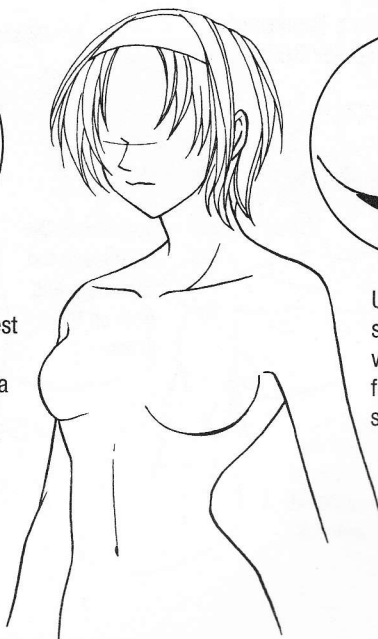
Good



Here we have a well-drawn sample, where the lines are flowing and the parts of the back (i.e. the shoulder blades, spine, and posterior) have been handled differently from that of a male figure.



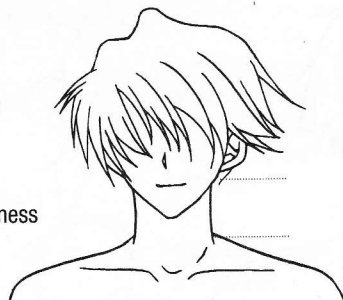
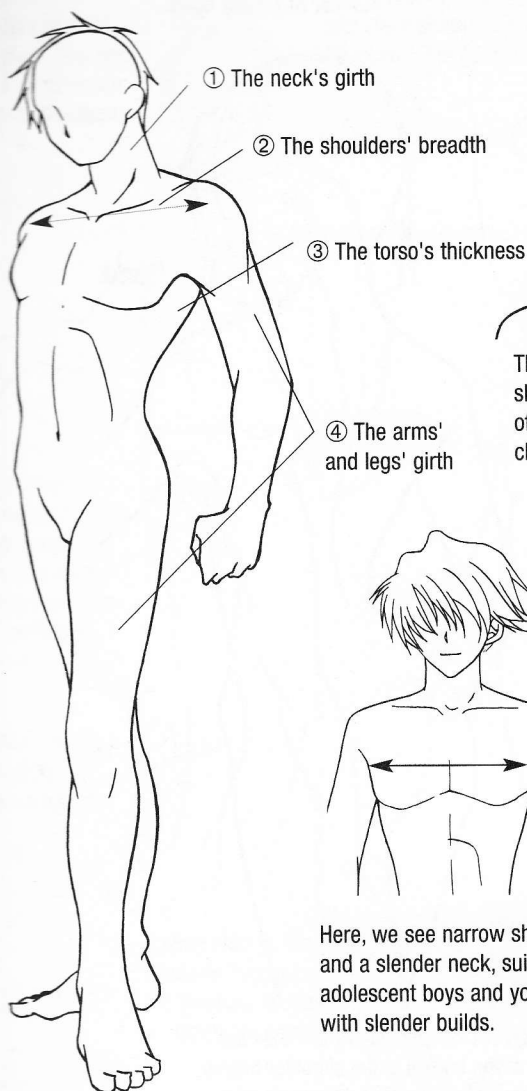
Use angular shadow to suggest thickness in the hard muscles of a male figure.



Use a crescent shadow for giving volume to a female figure's curved surfaces.

Features to Modify When Drawing Different Male Builds

Adjusting the Neck's Thickness and Length

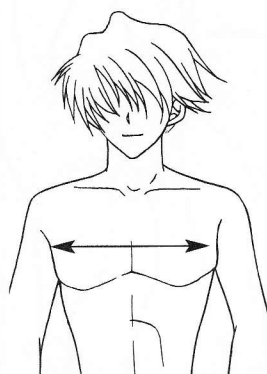


This figure features a long and slender neck, creating the look of a style-conscious type male character.

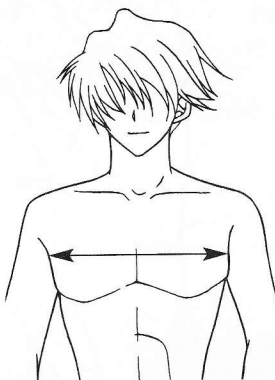


Despite that the shoulders of this figure are the same, the thicker and shorter neck suggests a rugged, muscular character.

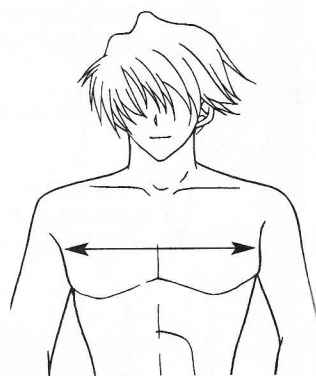
Adjusting the Neck and Shoulder Width



Here, we see narrow shoulders and a slender neck, suited toward adolescent boys and young men with slender builds.

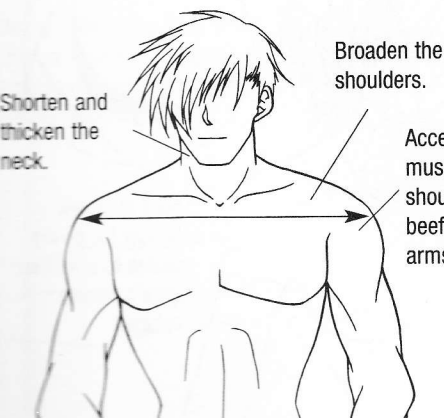


Average build

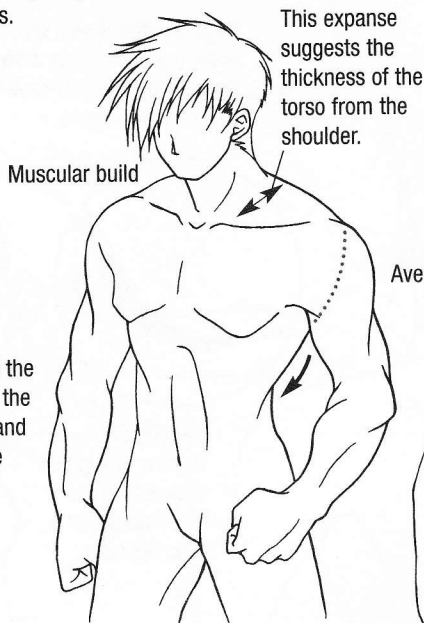


Here we see a broad shouldered build. Top the shoulders with a short neck.

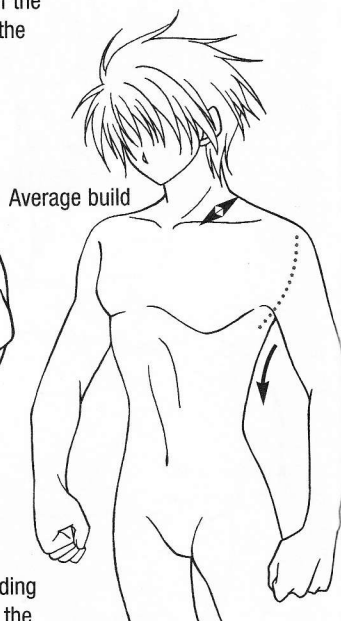
Adjusting the Torso's Thickness: Suggesting a Muscular Build



Accentuate the muscles in the shoulders and beef up the arms.



This expanse suggests the thickness of the torso from the shoulder.



The curved line extending from the underarm to the waist is a key point.

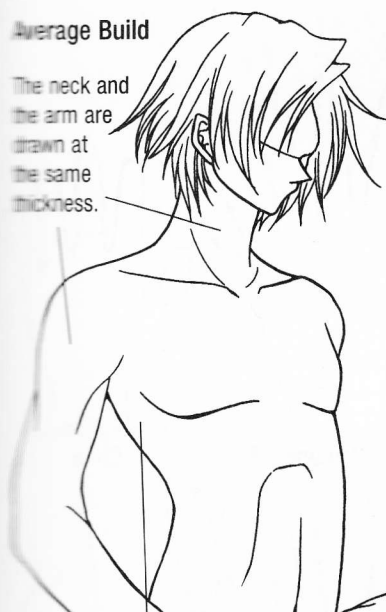
Distinguishing Average Builds from Muscular Builds



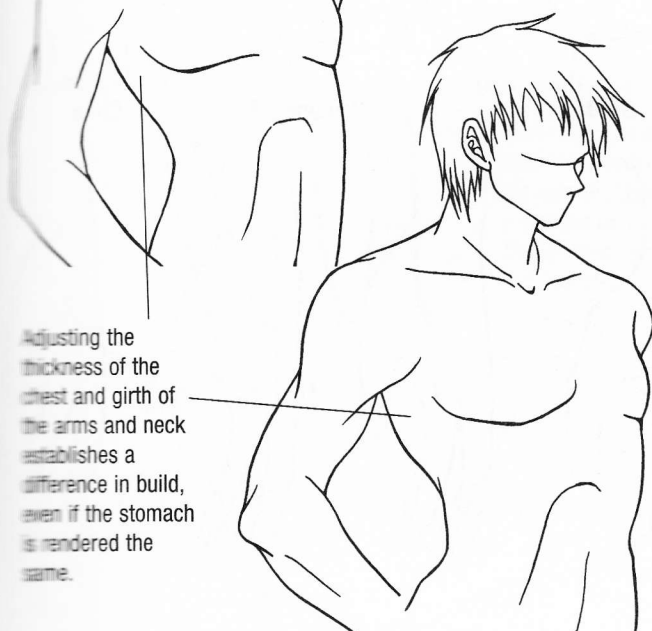
Avoid drawing abundant muscle contours on the abdomen of an average-build character: keep it simple.

Average Build

The neck and the arm are drawn at the same thickness.

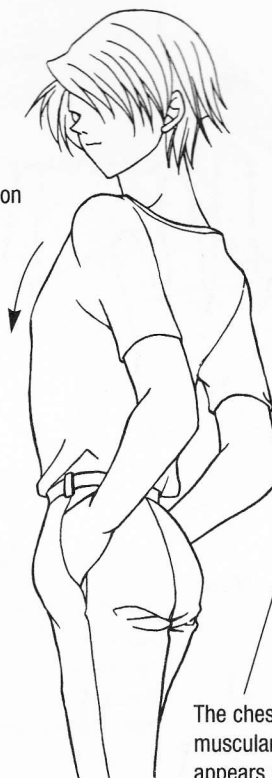


Adjusting the thickness of the chest and girth of the arms and neck establishes a difference in build, even if the stomach is rendered the same.

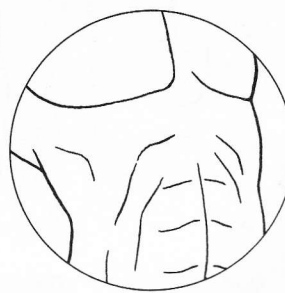


Muscular Build

The chest takes on a convex curve.



The chest on a muscular build appears puffed out.



This figure shows the muscles of the abdomen accentuated.

The key points in distinguishing an average build from a brawny build lie in the neck, the chest, and the arms.

Drawing the arm on a brawny build at about 1.5 times that of an average-build character will establish a clear distinction.

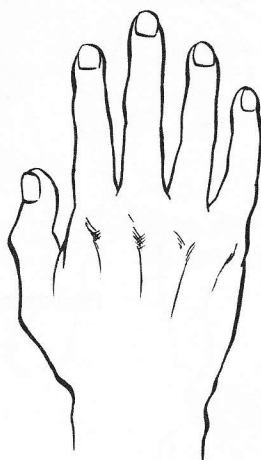
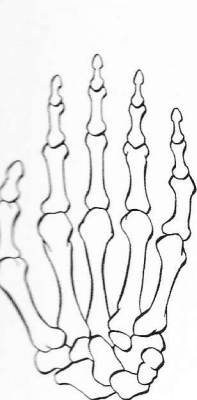
This contour suggests a well-developed chest.

The addition of this line indicating the bottom of the ribcage gives the abdomen a taut appearance.

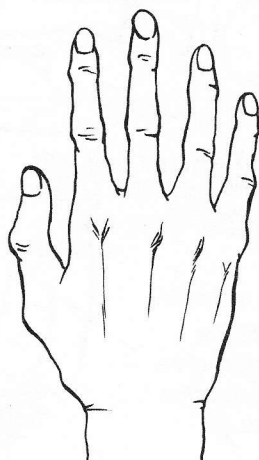
Flank muscles

Drawing Hands and Feet

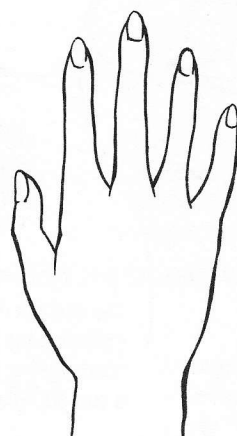
Hands



Man



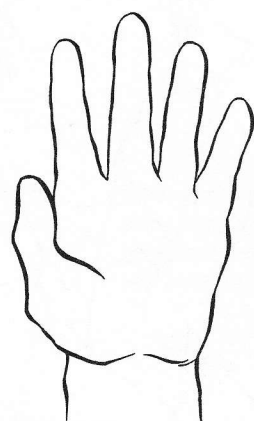
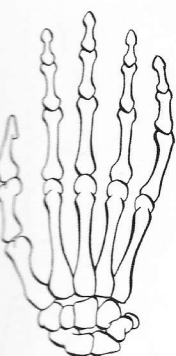
Old Man



Woman



Child



Man



Old Man



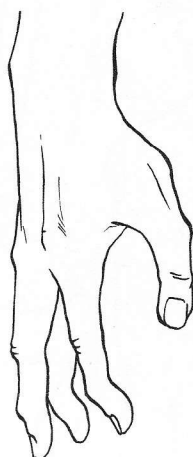
Woman



Child



Man



Old Man



Woman



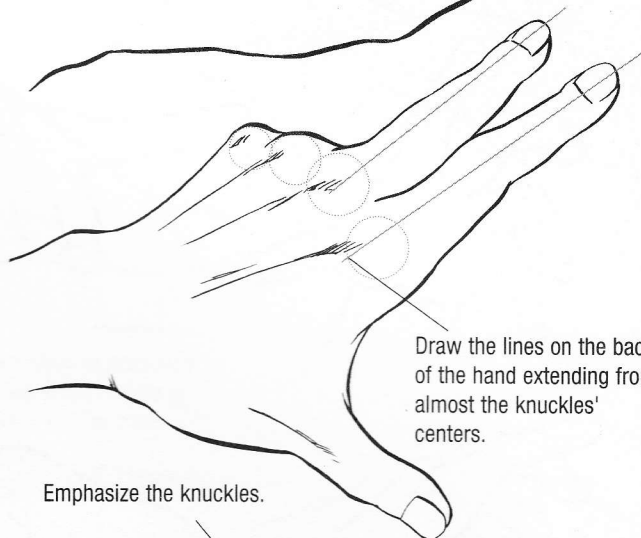
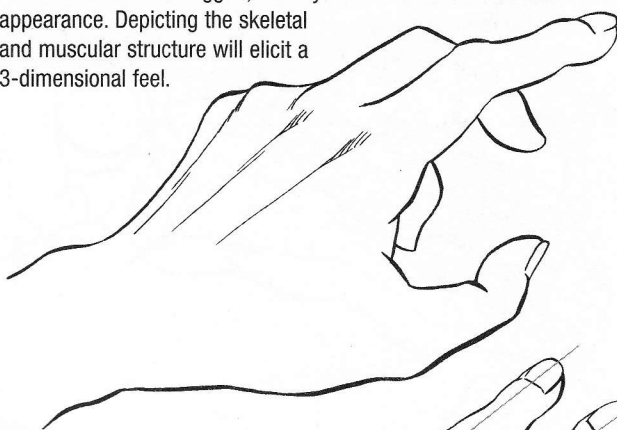
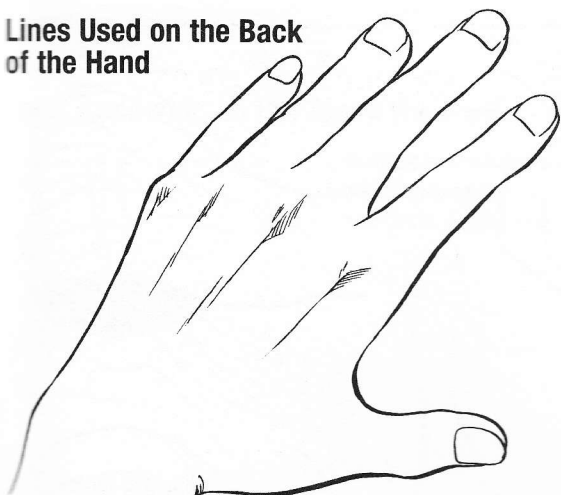
Old Woman



Child

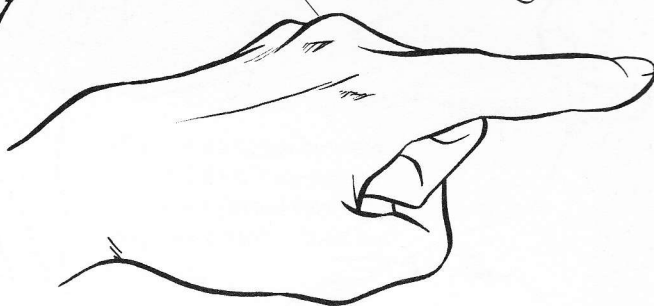
Lines Used on the Back of the Hand

A man's hand has a rugged, knobby appearance. Depicting the skeletal and muscular structure will elicit a 3-dimensional feel.



Draw the lines on the back of the hand extending from almost the knuckles' centers.

Emphasize the knuckles.



Woman's Hand

Draw long, tapered nails.

These lines are drawn the same as those on a man's hand—from almost the knuckles' centers. However, the protrusion of the joint is downplayed. These curved strokes are kept short and delicate.

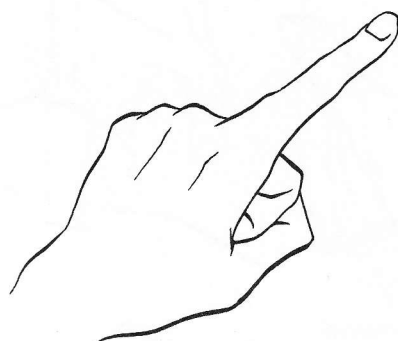
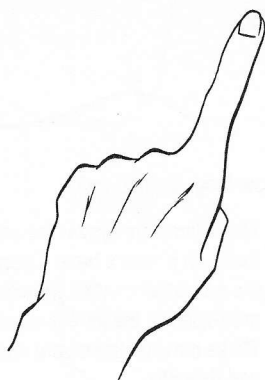
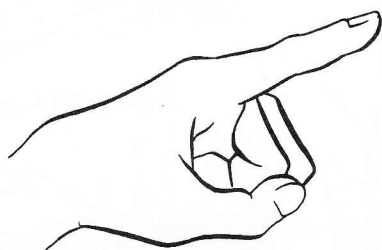
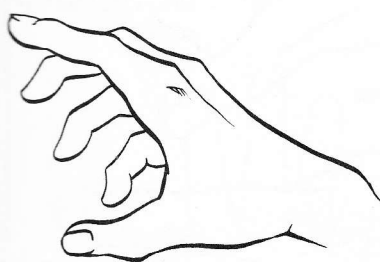
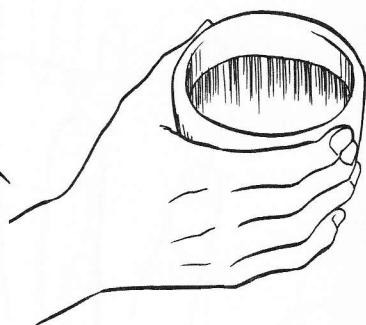
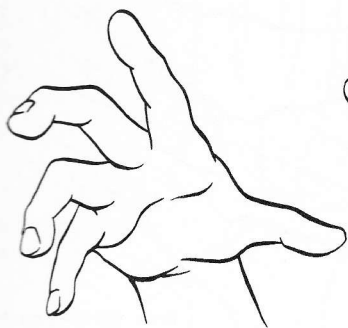
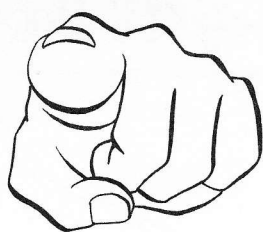
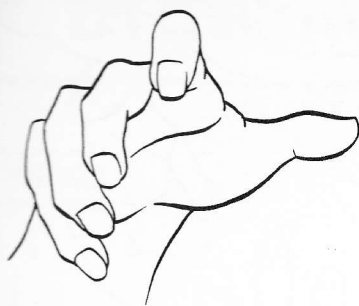
The knuckles are minimized.



The fingers are drawn at $\frac{2}{3}$ the thickness of a man's.

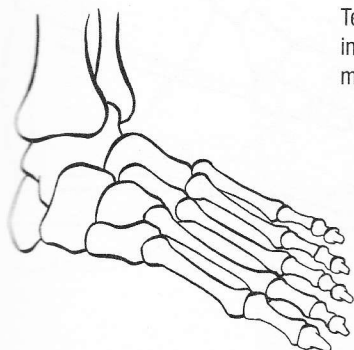


Hand Gestures and Poses

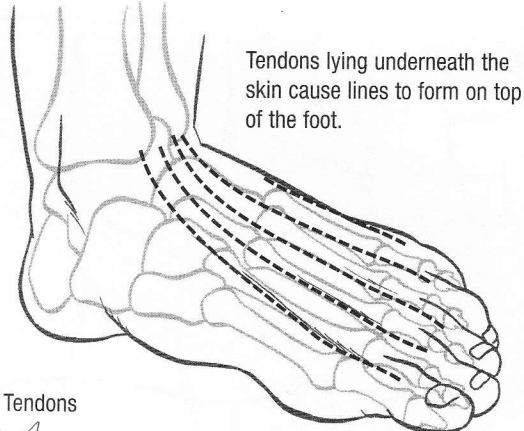


Feet

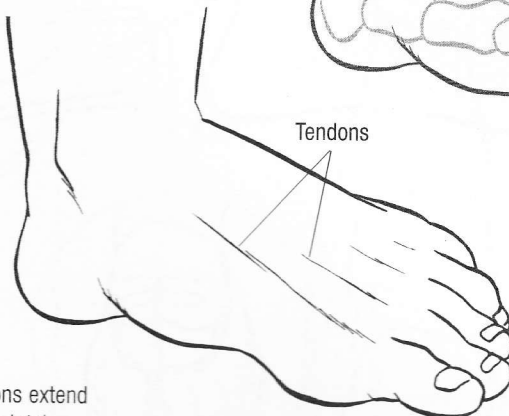
Lines Appearing on the Top of the Foot



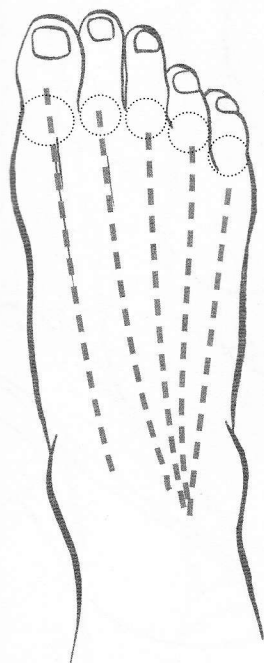
Tendons are included when intending to give a foot that masculine, rugged look.



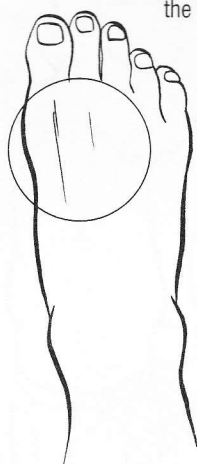
Tendons lying underneath the skin cause lines to form on top of the foot.



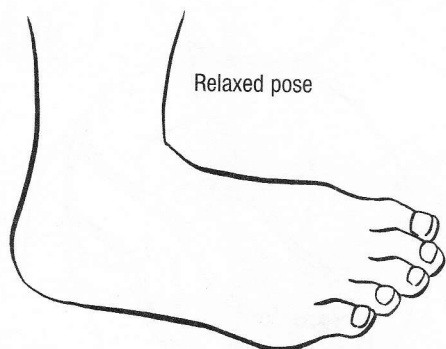
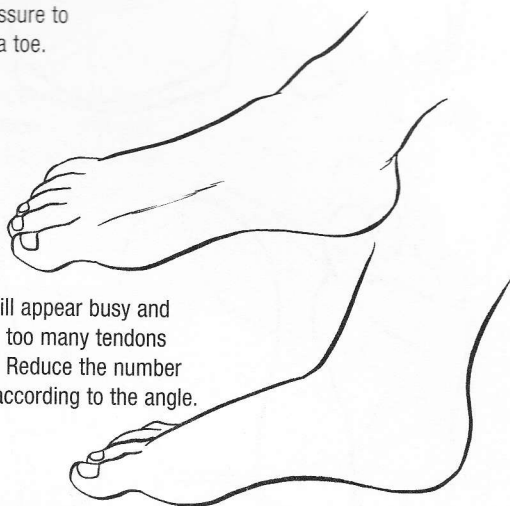
The tendons extend from the joints' centers.



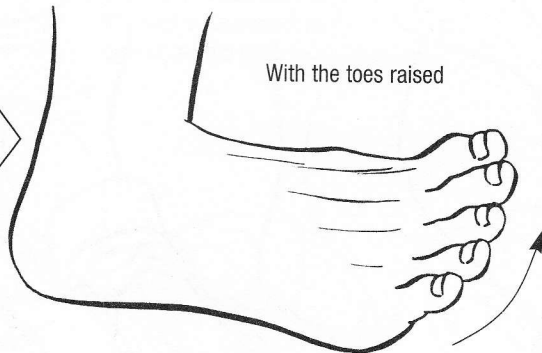
Tendons become prominent when applying pressure to the foot or raising a toe.



The foot will appear busy and cluttered if too many tendons are drawn. Reduce the number you draw according to the angle.



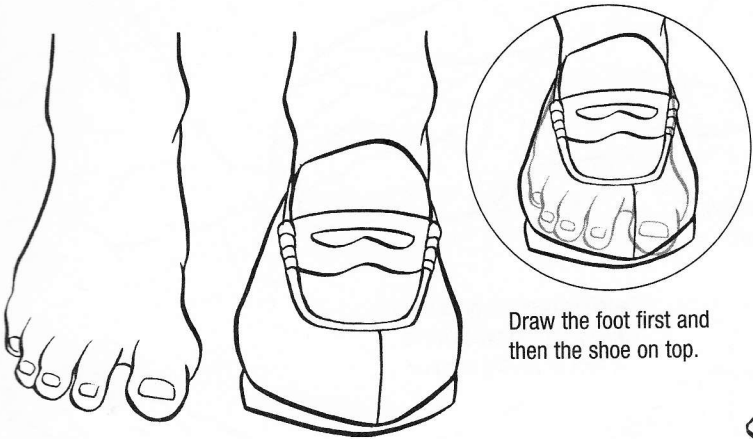
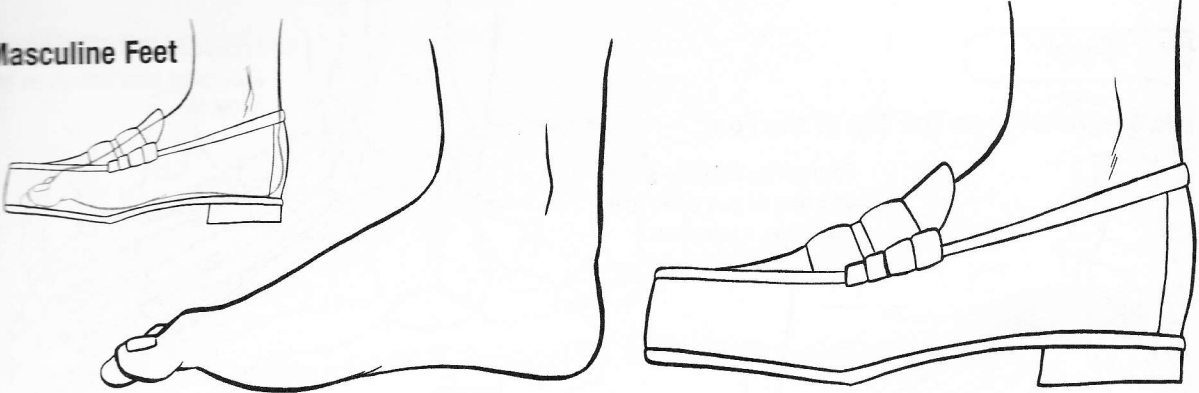
Relaxed pose



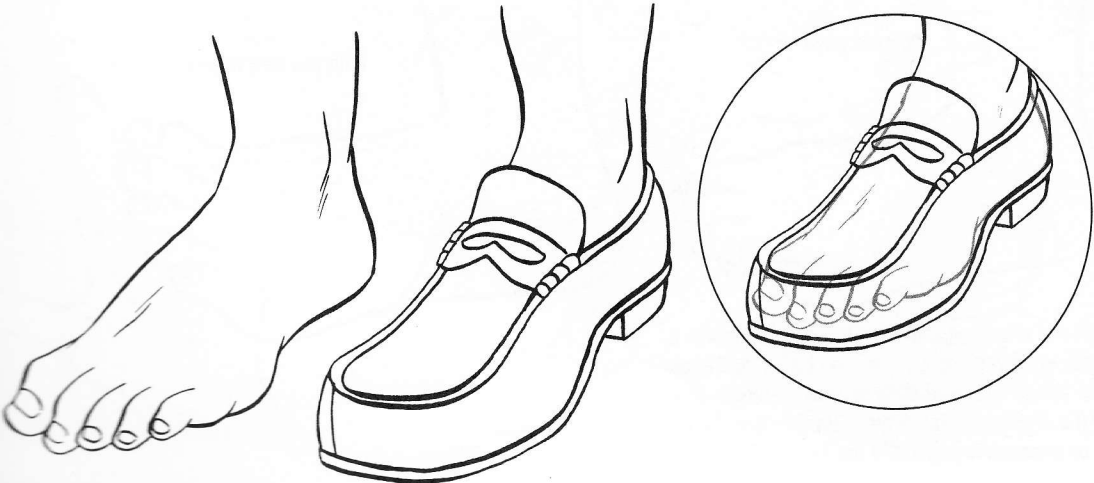
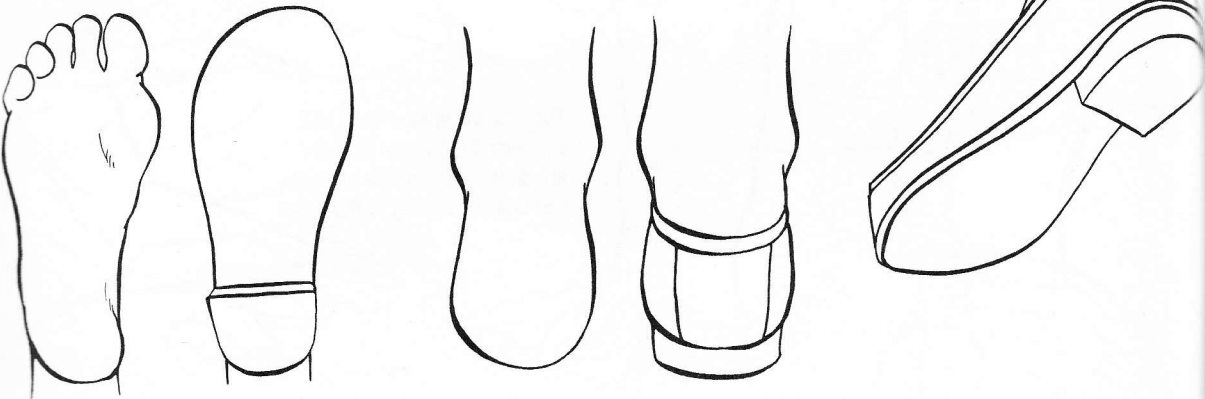
With the toes raised

The tendons are usually visible even when the foot is in a relaxed state. However, the tendons may be omitted when drawing the foot in a relaxed state in order to render more effectively (i.e. distinguish from) those times when the toes are raised or pressure is applied to the foot.

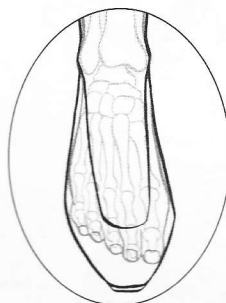
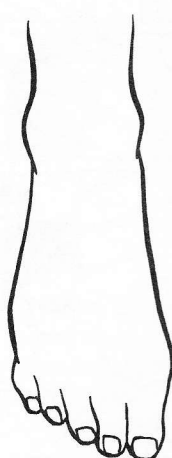
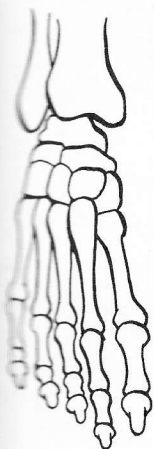
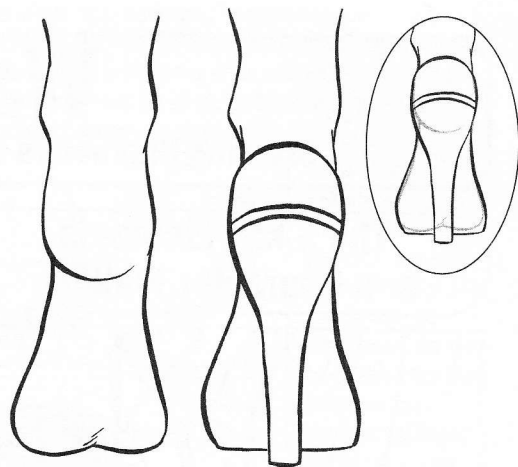
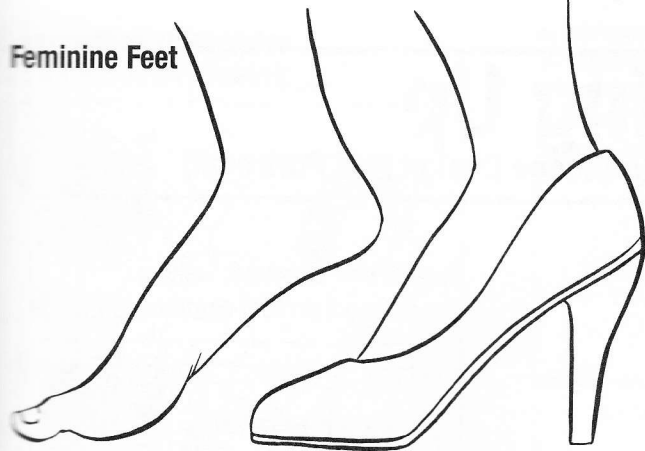
Masculine Feet



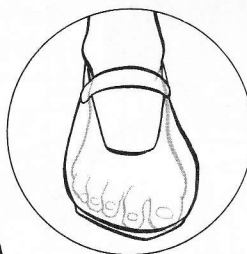
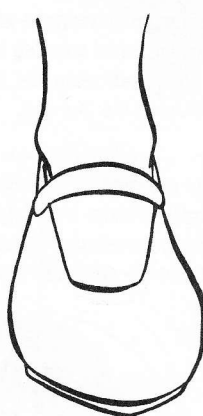
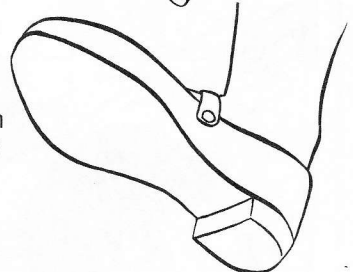
Draw the foot first and
then the shoe on top.



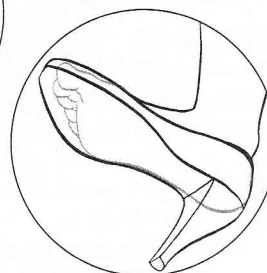
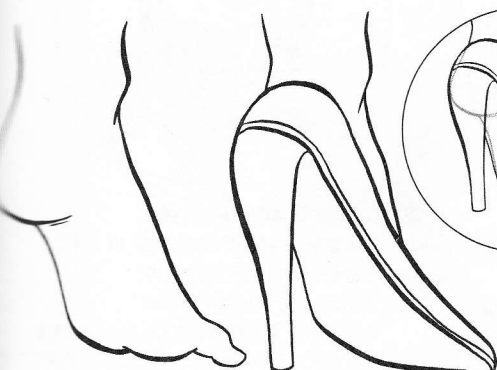
Feminine Feet



Note that the toe of high-heeled shoes is different from that of an actual foot.



When drawing flat-heeled or athletic shoes, start with the outline, drawing it as if enveloping the foot.



Waking Up

Showing Characters Moving (Scene Design and Portrayal)

The 3 key Elements in a Character Waking



The character asleep.



The eyes open.



The character rises.

Scenes of a character waking are among the most common in *manga*.



The first page of a *manga* will often include an establishing panel showing the sun rising as its initial panel, indicating that the scene takes place at dawn or in the morning.

Notes

- Shifting angles and movements are also included in these key elements.
- Facial expressions and body language help illustrate the character's personality.



1. The Character Asleep.

- What sort of expression does she wear when sleeping?
- How does she appear when asleep?
- Where and when is she sleeping?



2. The Eyes Open.

- Does she wake up immediately? Or, is she groggy and grumpy?
- In which direction does she sleep?
- Under what circumstances does she awaken? What is her personality?

These points tie into the next element, where the character rises.



3. The Character Rises.

- Is she reluctant to get out of bed?
 - Is she cheerful and alert?
 - Does she hop out of bed?
 - Contrast the character's appearance waking with her appearance sleeping.
- These allow you to portray the character's personality.

Compositional Samples for a Character Waking



Page with the Sleeping Figure Emphasized

When emphasizing the sleeping figure, the scene is usually drawn up to the character opening her eyes, while the panel of her rising is omitted.

I'm Late!

Scenes like this are primarily used to portray the character waking in a flurry. This is a popular form of portrayal, usually based on the concept that the character overslept.



In most cases, *manga* artists have no leeway in allocating scenes of a character waking to a significant number of pages. Such scenes function as an introductory scene for the protagonist or an incident within the story portraying the personality or private life of the protagonist. Scenes like these do not usually extend beyond one page.



A Leisurely Wake-up

Here we have a peaceful, everyday scene. The first two panels may be condensed into one by omitting the first panel, which portrays "sunlight" or "the sky" and combining it with the second panel to show sunlight falling on the character.

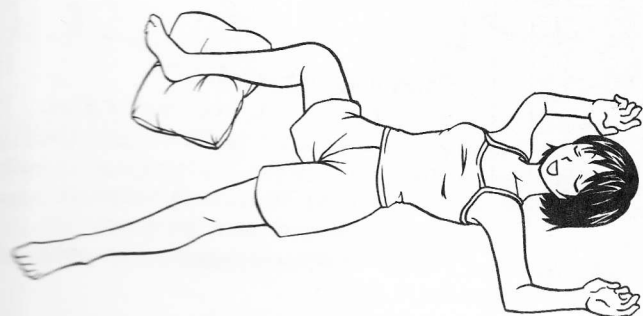
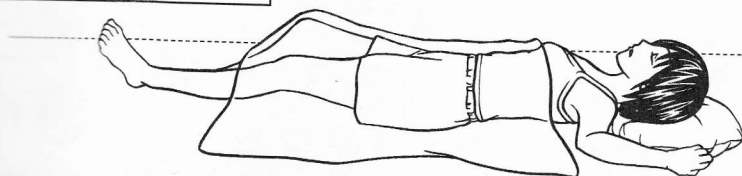
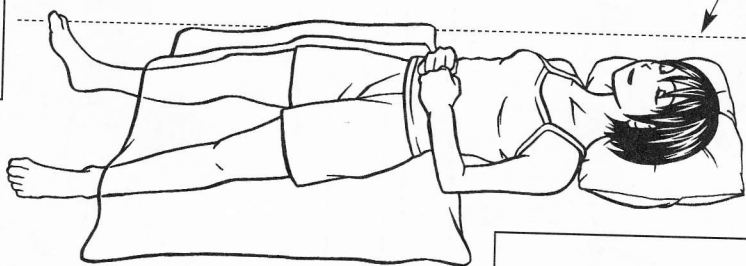
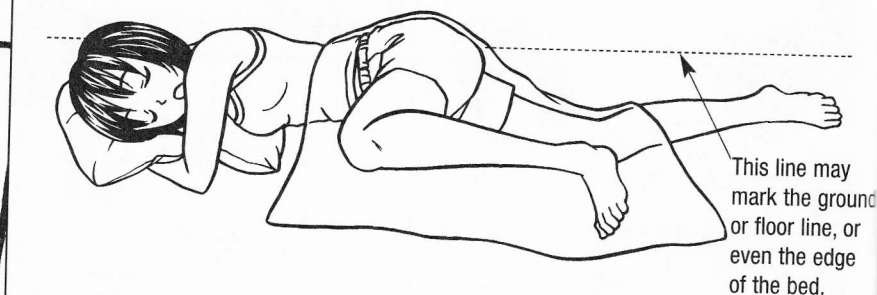


Slowly Unfolding Scene

Scenes like this may take up 2 or more pages. The first scene shows the character asleep and then her eyes opening. The second page shows her rising. This approach is used with full-length *manga* or where "the morning" or "waking" constitutes a major plot development for the story.

Poses: Sleeping

You are not required to show the entire figure when drawing a character sleeping. In fact, it may be more effective not to. Please note, however, that when cropping a figure, draw the portions not visible, beyond the panel's borders as well to ensure the figure is drawn correctly.



Poses: Rising

①



②



③



These are the basic actions in rising.

。。
。

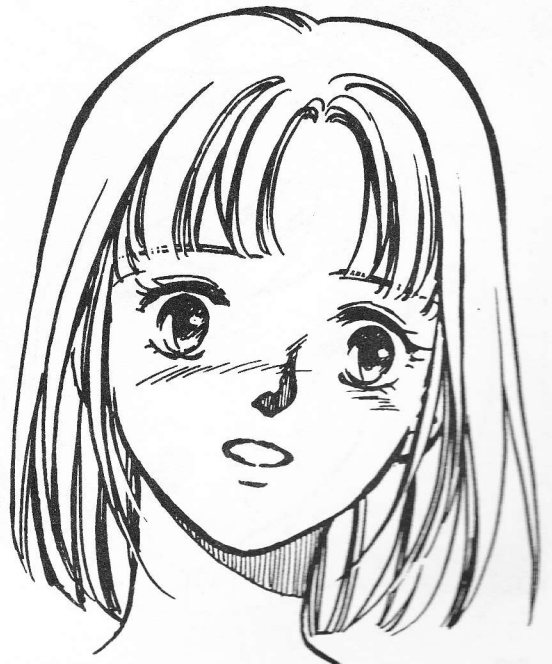
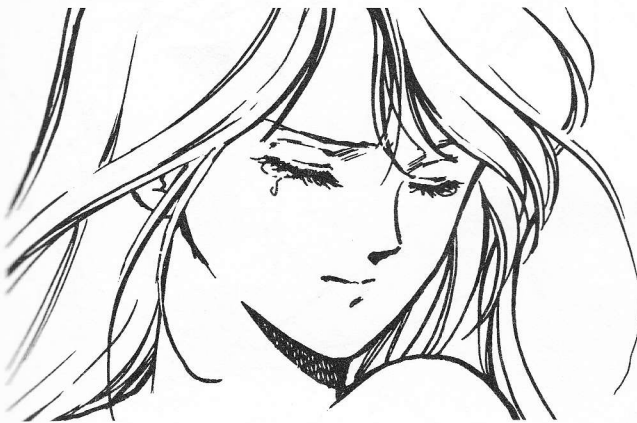


Sample: A Jolting Wake-up



Chapter 3

Facial Expressions

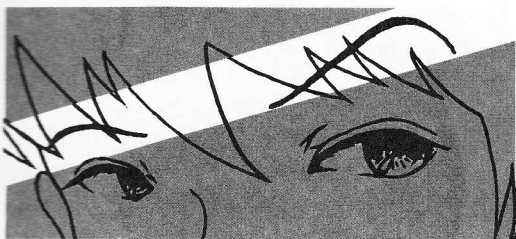


Drawing Any Expression

Imaginable

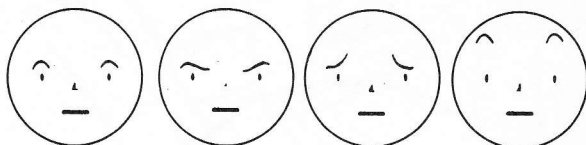
Using the Eyebrows to Portray Facial Expressions

Manipulating the Eyebrows



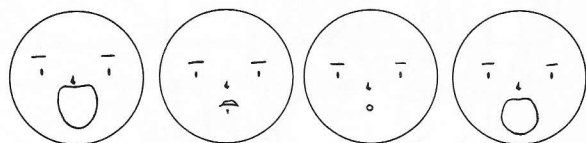
Portraying facial expressions by manipulating solely the eyebrows:

Good



When the eyebrows are left the same, and the other facial features are manipulated:

Not good



Joy, Pleasure

Anger, Concern

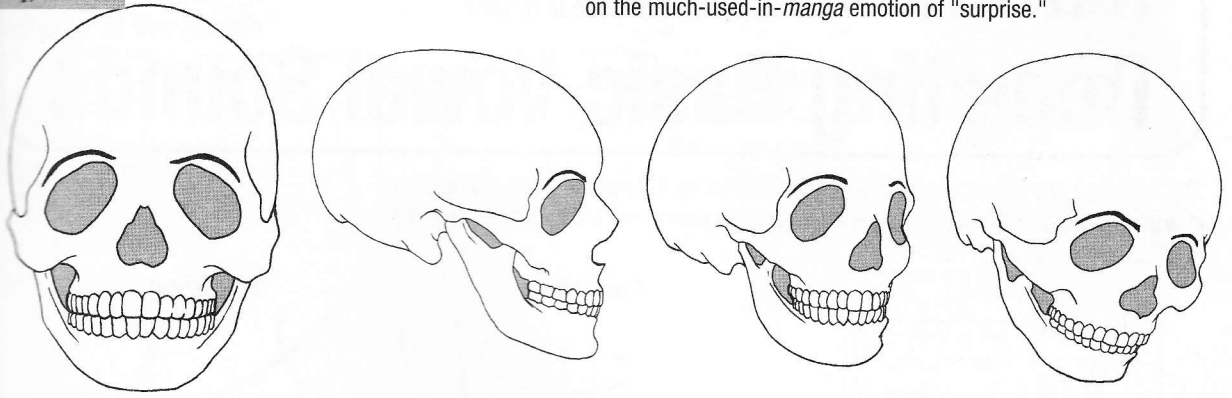
Sorrow, Pity

Surprise

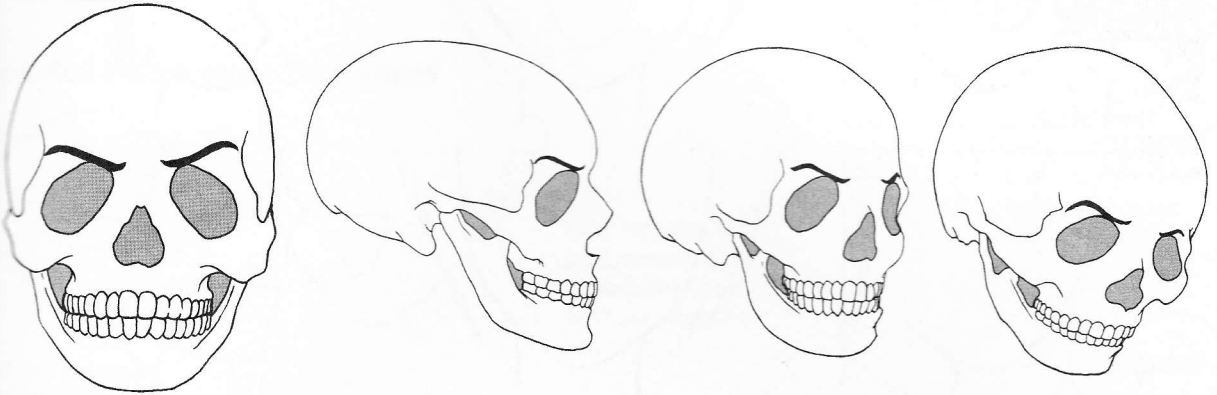
Using the Eyebrows to Portray Emotion: Joy/Pleasure Anger, Sorrow/Pity, Surprise

"Joy, anger, pity, and pleasure" are generally regarded in Japan as the 4 basic emotions. However, there is not much difference between "joy" and "pleasure" when rendered visually. Consequently, I tacked on the much-used-in-*manga* emotion of "surprise."

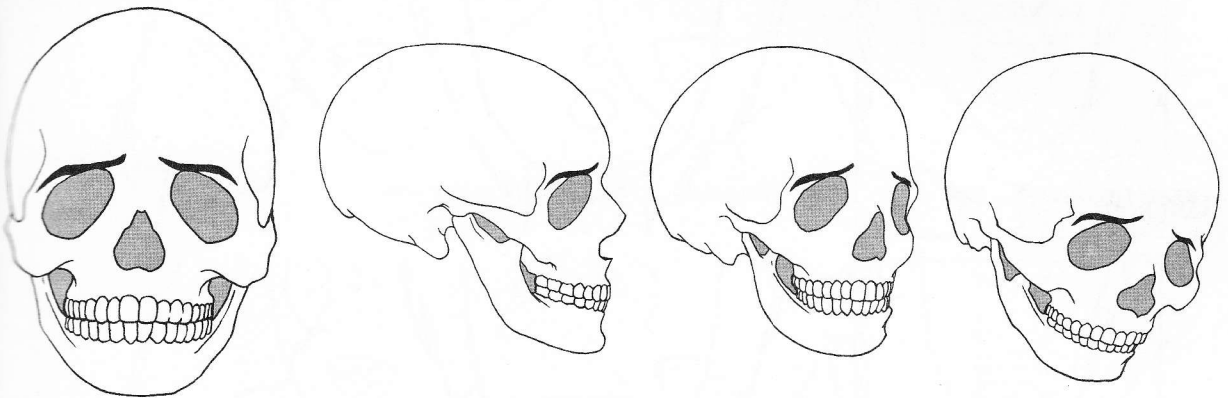
Joy, Pleasure



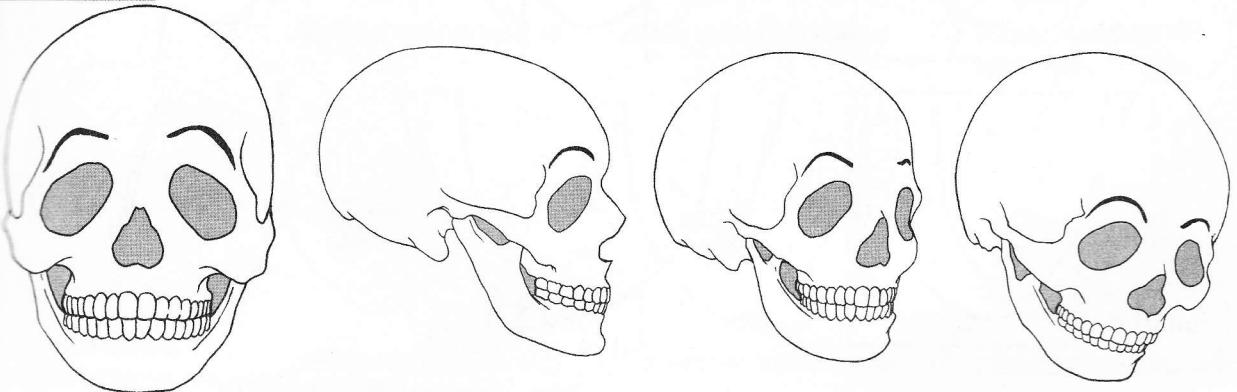
Anger, Concern



Sorrow, Pity



Surprise



Mouth Movements: Depicting Basic Vowel Sounds

The following are the most common shapes taken by the mouth when expressing a character's emotional state. They are essential to portraying a character full of life.

3/4 View

Front View

Side View

Short a

Long e

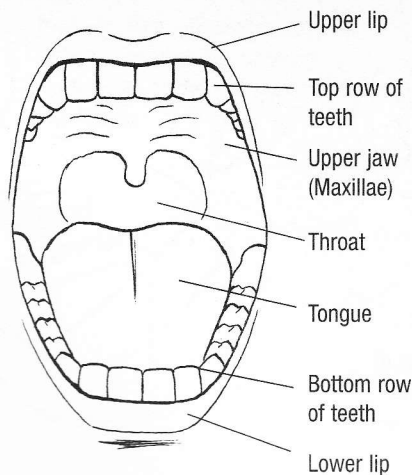
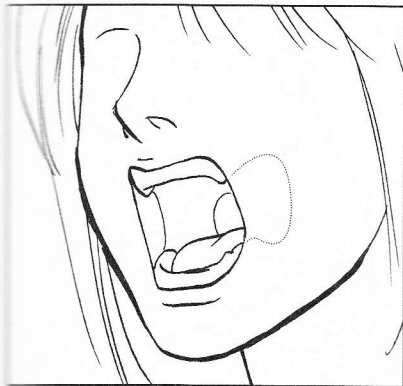
Long oo

Short e

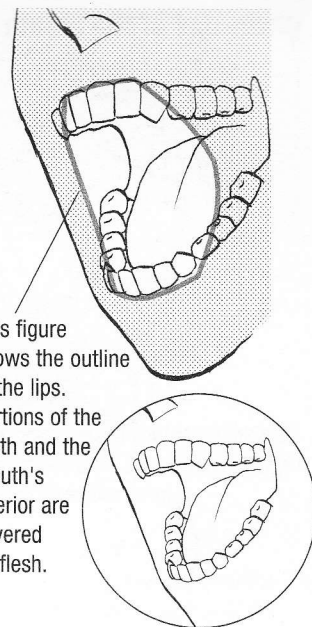
Long o

Rendering the Mouth's Interior

Anatomy of the Mouth



This figure shows the outline of the lips. Portions of the teeth and the mouth's interior are covered by flesh.



Assorted Manga-esque Expressions

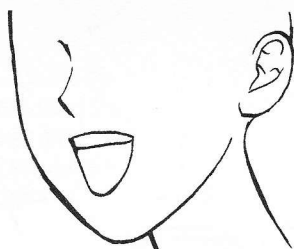


When showing the mouth just barely open, draw only the outline of the lips.



Here, the mouth has been rendered solely as an outline. The teeth and tongue have been omitted.

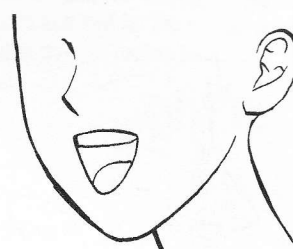
If the skin were removed to reveal the entire mouth, it would look something like this.



Top teeth only



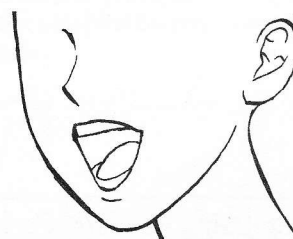
Tongue only



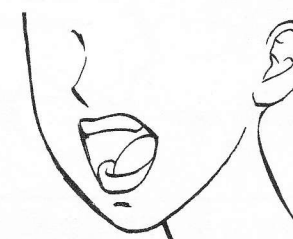
Top teeth and tongue



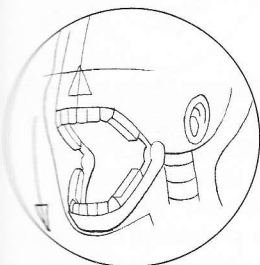
Corners of upper lip turned up



Bottom teeth slightly revealed



Realistic mouth: Top and bottom teeth and tongue



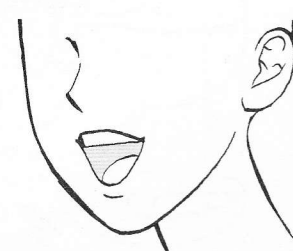
The mouth opens by the lower jaw dropping. The upper jaw does not move.



Speed lines are frequently used when drawing a character yelling.



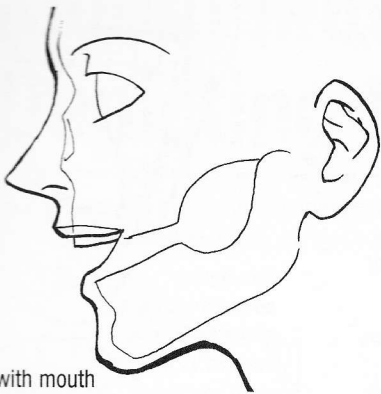
Screen tone finish (Gradation tone)



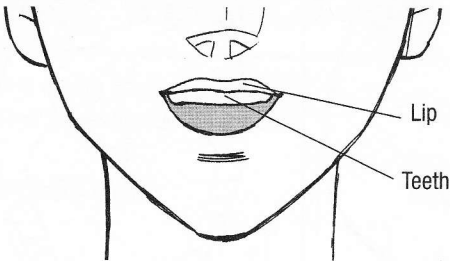
Screen tone finish (Dot tone)

Close-ups of the Mouth

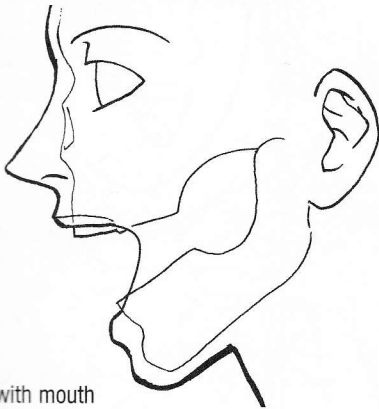
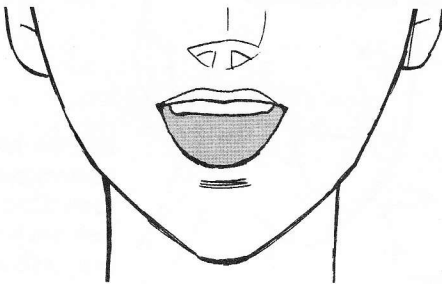
There are occasions when drawing some of the inside of the mouth is effective in character close-ups.



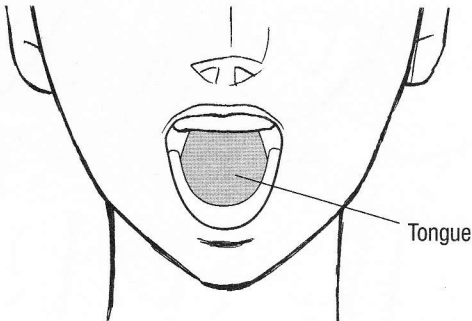
Face with mouth slightly open



Face with mouth open wider



Face with mouth wide open

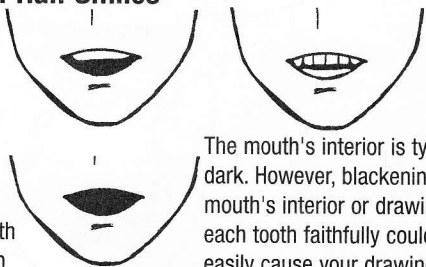


Tongue

Creepy and Sinister Mouths: Using Realistic Portrayals of Half Smiles



In reality, the teeth become visible even with the mouth open just a little. Showing the teeth indiscriminately in *manga* will give your character a creepy or sinister appearance. Consequently, the teeth are rarely shown.



The mouth's interior is typically dark. However, blackening the mouth's interior or drawing each tooth faithfully could easily cause your drawing to have an unsettling feel—unless you are working in a realism *manga* framework.

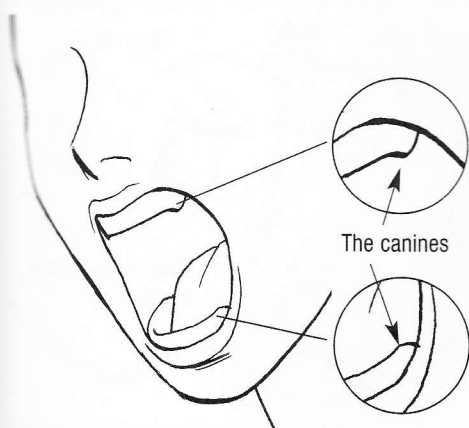
Revealing the Teeth: Exaggeration through Realistic Portrayal



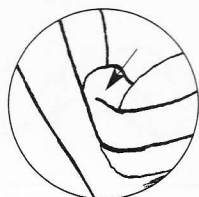
Here we see a relatively nonstylized, realistic portrayal. The teeth are rendered as a solid row rather than individually.



To shout, the mouth opens widely, exposing the bottom teeth and tongue. Use simple lines to render them.



When the mouth is wide open, the inside flesh of the cheek swells.



The key is to leave a small space between the contour for the molars and that for the front row of teeth. This will also give the molars their distinctive thickness.

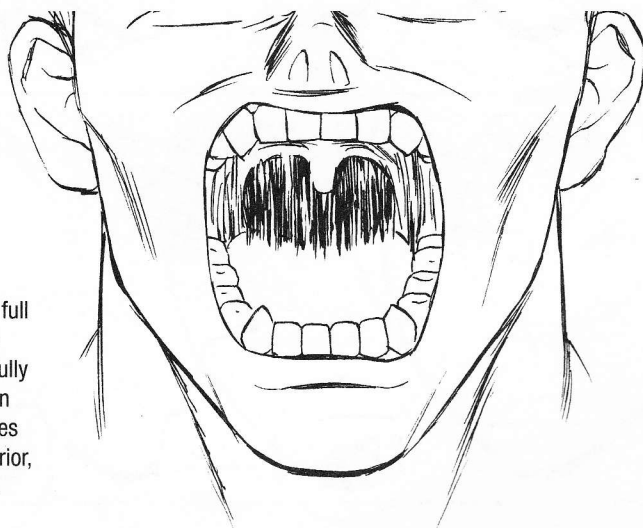
Here, a center line has been added to the tongue, heightening the realism. Since the mouth is wide open, the canines are visible. The canines are often exaggerated when drawing vampires and demons.



Mouth with molars given thickness

Here we see a mouth open in full shout with the front teeth, the canines, and the molars faithfully rendered. The tongue has been abstracted and diagonal strokes used for the throat's dark interior, resulting in a powerful image.

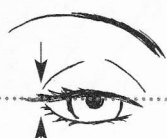
Here the mouth is open to the extent possible in a full-throttle yell. The upper jaw, which is in fact stable, appears as if it could move, causing wrinkles to form at the sides of the nose, on the cheeks, and under the eyes. Furrows develop on the brow.



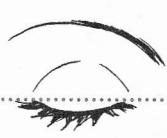
Theatrical Eyes



Standard eye



The upper and lower eyelids move both up and down.



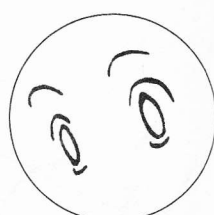
Normally, when the eye is closed, the eyelashes form a downward curve.



When the eye is squeezed shut, the eyelashes take on an upward curve, and creases form around the eye.

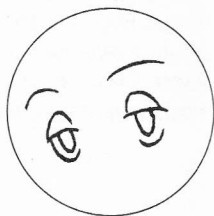
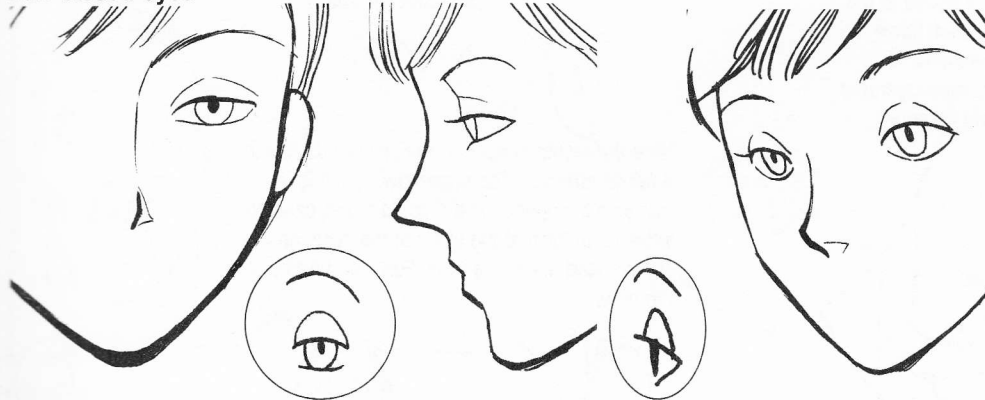
Changing the Size of the Eyes for Emotion Portrayal

Wide open eyes

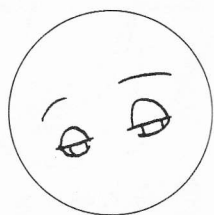
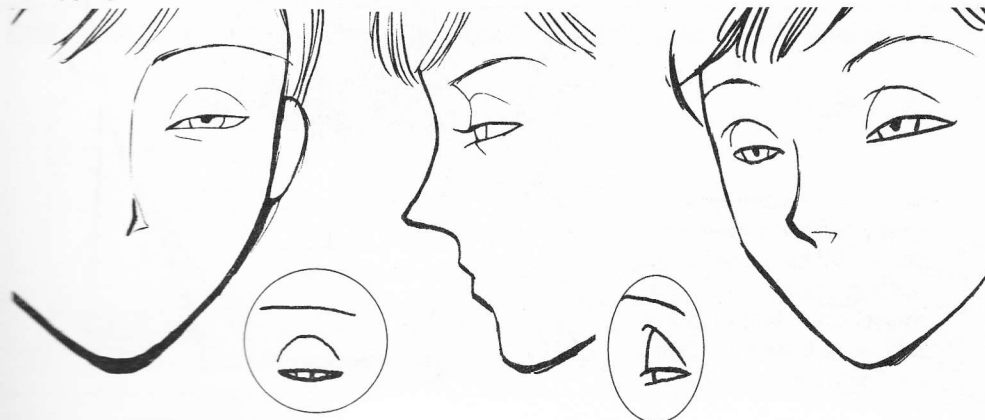


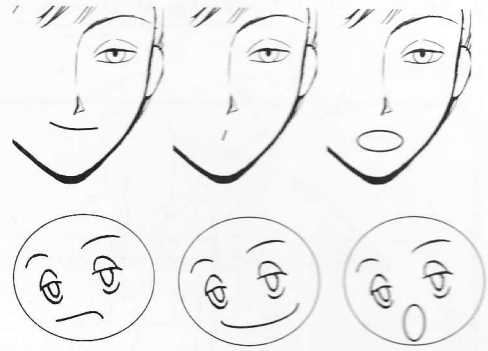
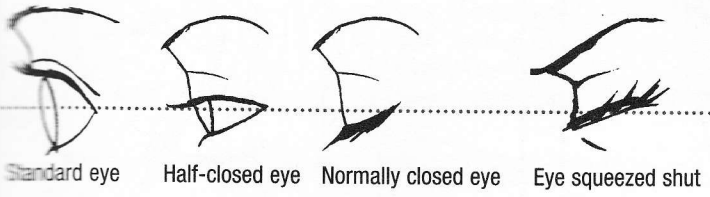
Manga-style facial expression

Half-closed eyes



Droopy eyes





Adjusting the shape or position of the mouth allows for a variety of facial expressions, even when paired with the same eyes and eyebrows.

Various Expressions with the Eyes Closed

Laughing/smiling



Normal state



Eyes squeezed shut



Uses of Showing the Eyes Closed

3/4 View



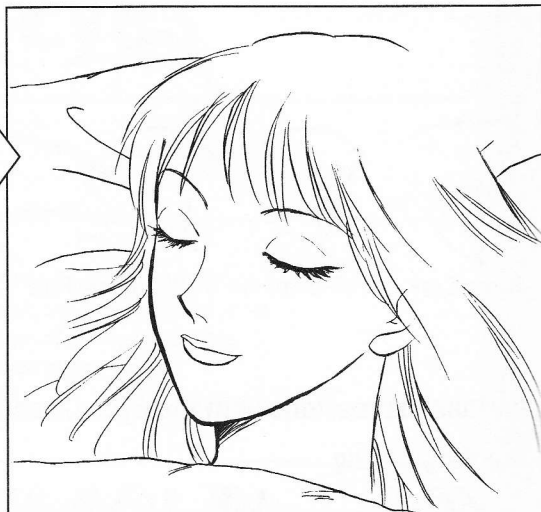
Original drawing



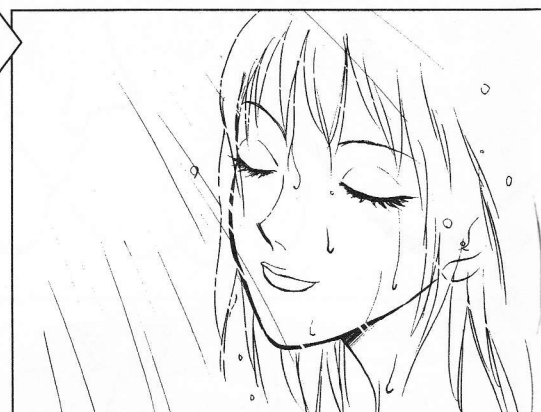
Wink



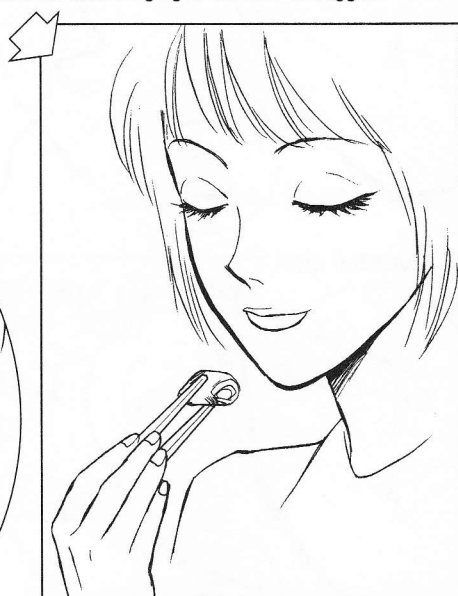
Maintaining the face in the same direction and at the same angle but changing the hair and the background makes this face adaptable to any number of scenes.



Sleeping Scene: Adjust the flow of the hair and draw a mattress edge and pillow creases.



Shower Scene: Draw water or perspiration droplets. Show the hair clinging to the face to suggest wet hair.



Eating Scene: Add chopsticks and a morsel of food.

Side View Drawing a side view on a diagonal or horizontally suggests that the character is lying down or reclining.



Here is the original drawing. I rotated it to a diagonal or till the head appeared lying down, setting up scenes of the character "nodding in acknowledgement," "sleeping," "eating," and "reading."



Sleeping: I flipped the original drawing on its side and drew part of a comforter.



Here is the character nodding in acknowledgement (greeting). I used the same angle (with respect to the panel) for the eating and reading panels.

Nodding in acknowledgement

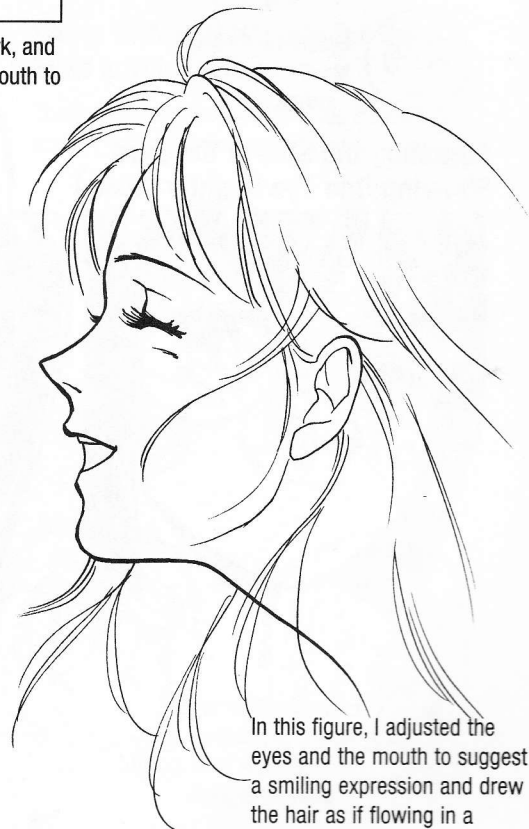


Eating: I drew a hand and fork, and added a line to the mouth to suggest chewing.



Reading: I simply added a book and a hand.

Practical Application: Showering



In this figure, I adjusted the eyes and the mouth to suggest a smiling expression and drew the hair as if flowing in a breeze.

Combining Features to Express Emotions

Sample Emotions and Subtle Expressions
Created by Combining Features

Closing One Eye



Eyebrows: Smiling
Mouth: Smiling
→Wink



Eyebrows: Angry
Mouth: Smiling
→Struggling for patience



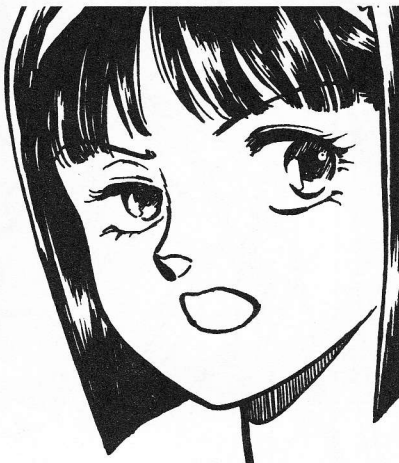
Eyebrows: Angry
Eyes: Half closed
Mouth: Angry
→Looking displeased, reproachful

This expression could change dramatically by slightly altering the angle or adjusting the size of the mouth.

Adjusting the Size of the Eyes Showing One Eye Slightly Closed



Eyebrows: Concerned
Mouth: Wry smile
→Casting a meaningful glance, signaling

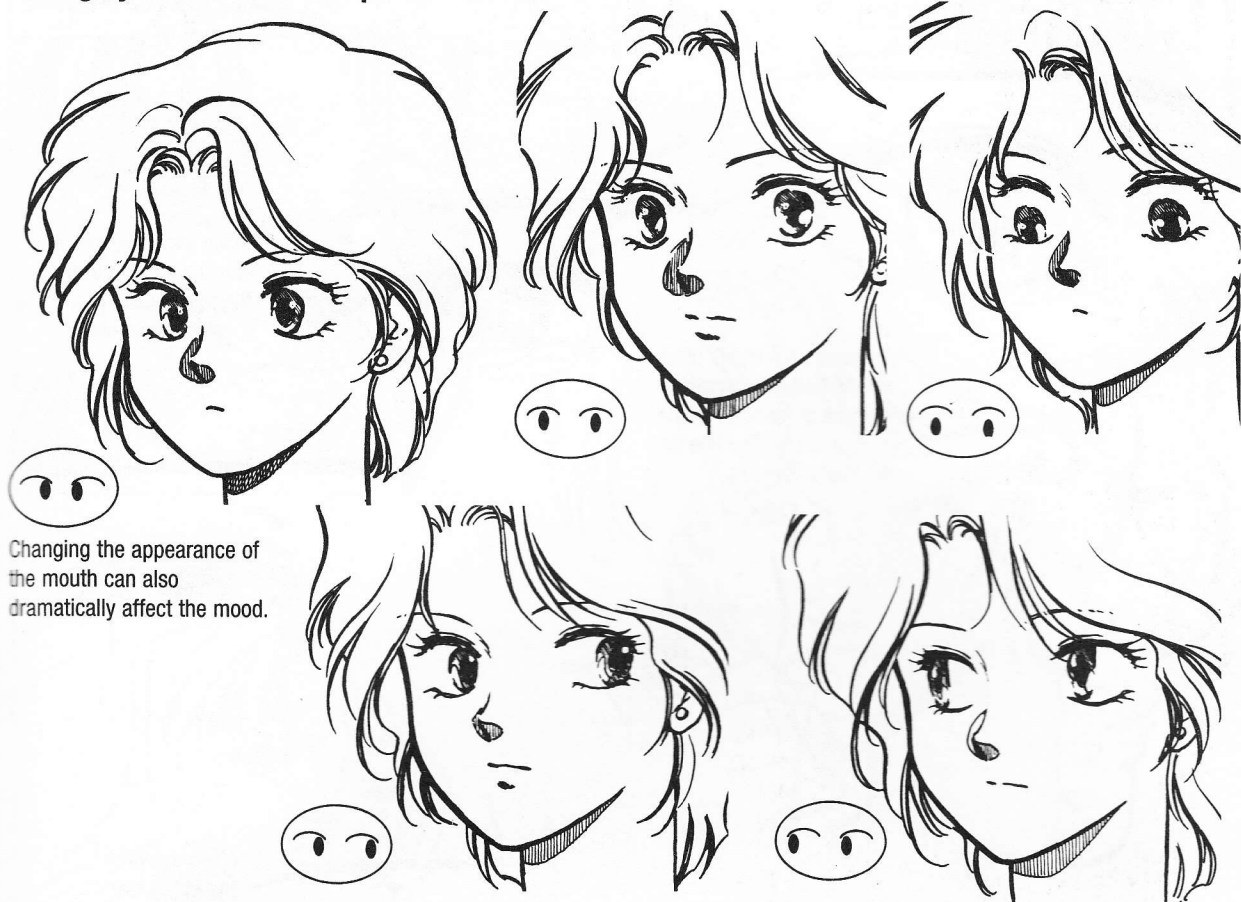


Eyebrows: Asymmetrical
Mouth: Open
→Objecting, complaining



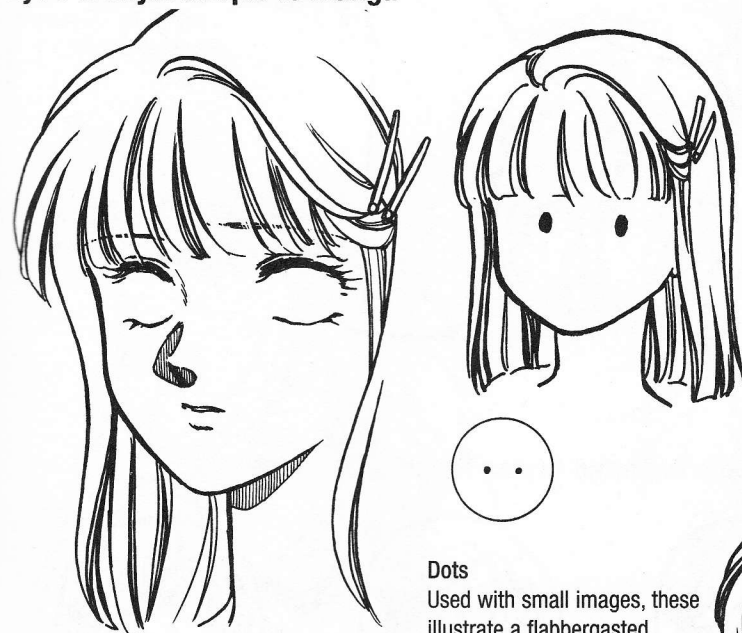
Eyebrows: Angry
Eyes: Both half closed
Mouth: Smiling
→Smiling scornfully, jeering

Using Eye Movement to Express Emotions



Changing the appearance of the mouth can also dramatically affect the mood.

Eye Portrayal Unique to Manga



Blank Eyes

Often used in close-ups, these are used to show dumbfounderment, shock, or a glazed, vacant look.

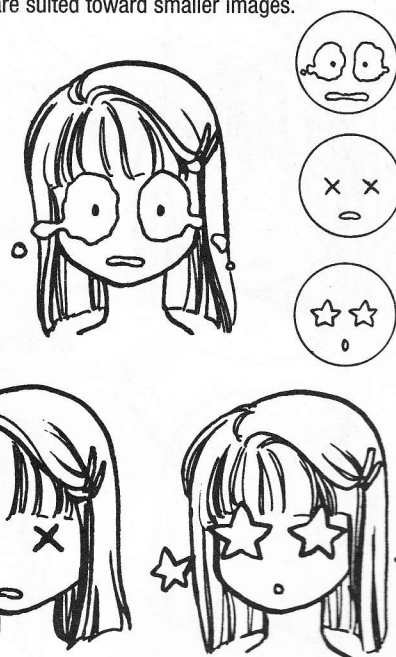


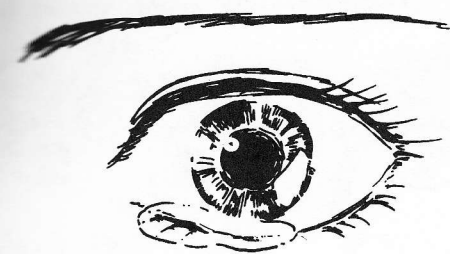
Dots

Used with small images, these illustrate a flabbergasted, dumbfounded, disgusted expression.

Using Different Shapes for the Eyes and Irises

These are rarely used with realistic characters and are suited toward smaller images.





Since the lower eyelid is being seen through the tear (liquid), render it using a finer line.



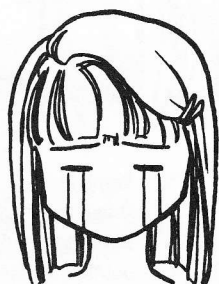
As tears are a liquid, using an elliptical shape creates the look of tears brimming over. Use a broken line for the tear's contours.



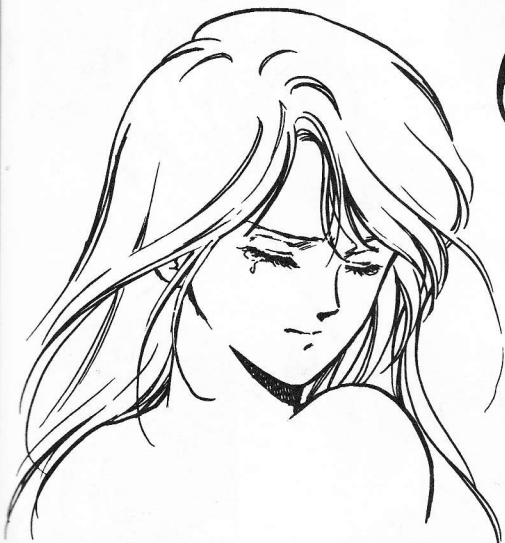
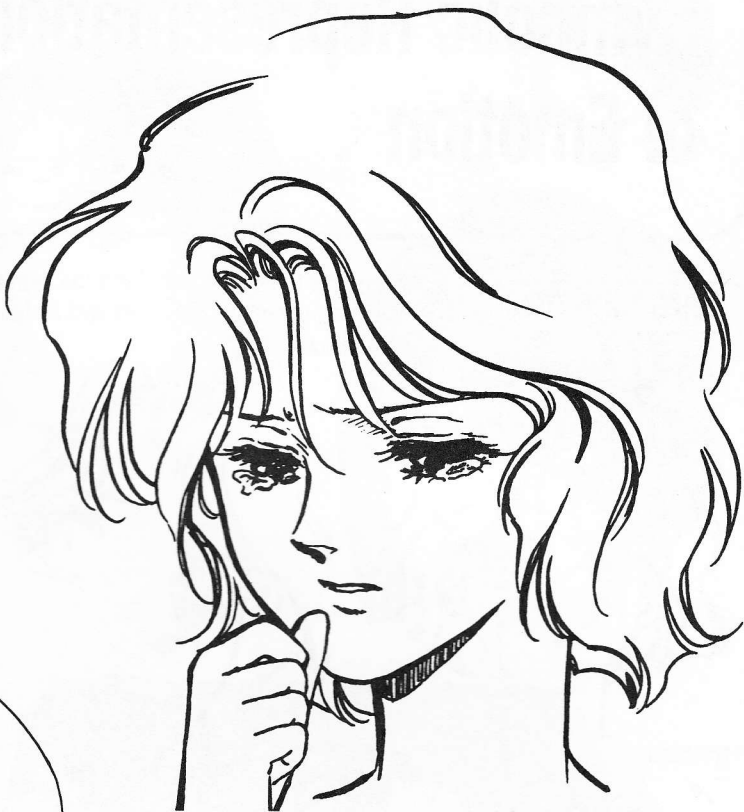
When drawing streaming tears, imagine water falling along a surface. Use a gentle arc following the cheek's curved surface.



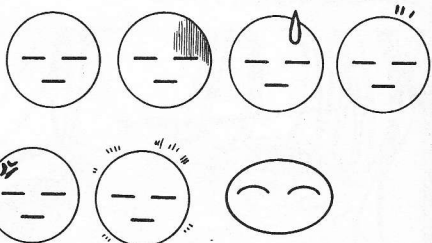
Stylized Tears: Assorted Crying Faces



Sample Crying Faces



Symbolic Representation of Emotion



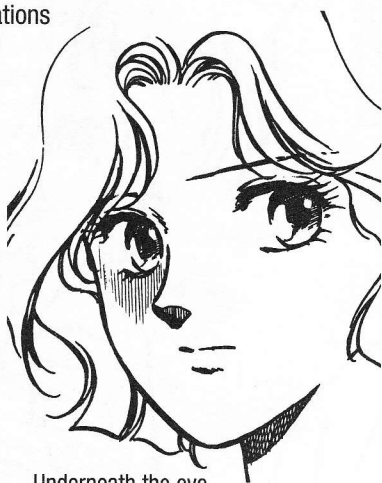
Vertical Lines



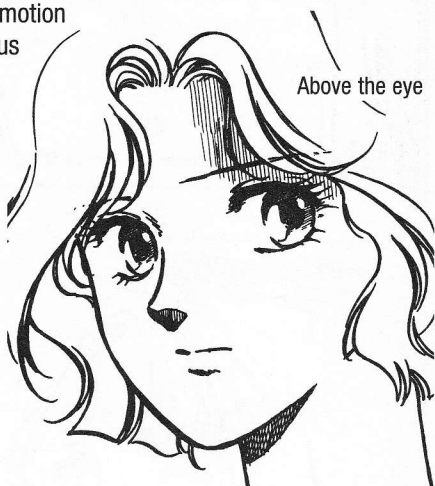
- Express tension, unease, and the depth of emotion
- Can be used in dramatic as well as humorous situations



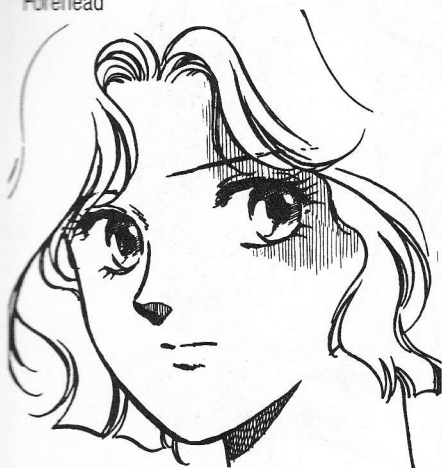
Forehead



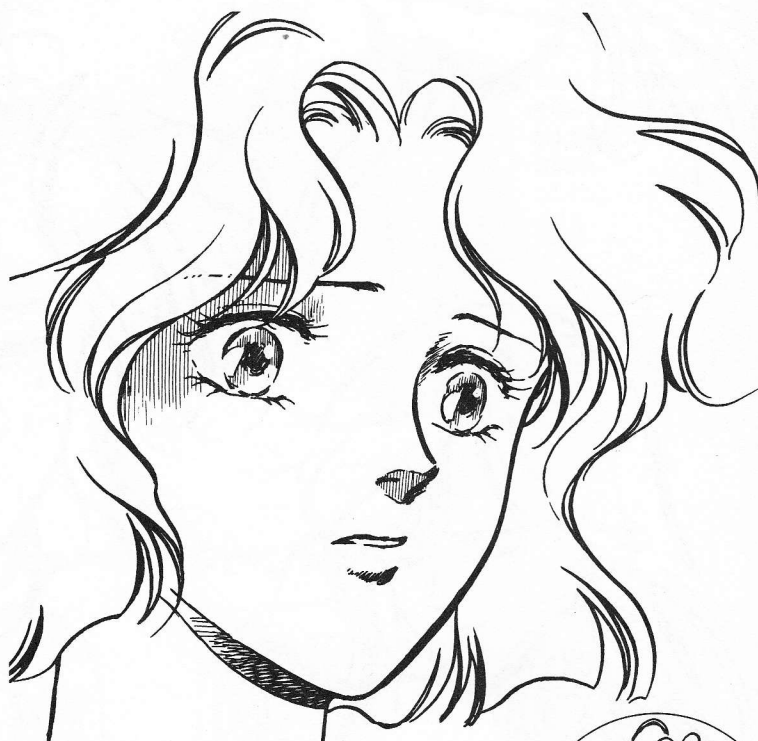
Underneath the eye



Above the eye



Underneath and above the eye

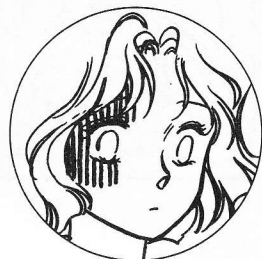


Fine lines are used as a rule.



Used with a smile, the vertical line shading suggests a wry smile covering something plaguing that character. The vertical lines belie the smile.

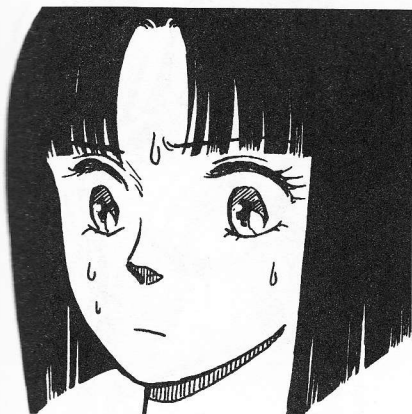
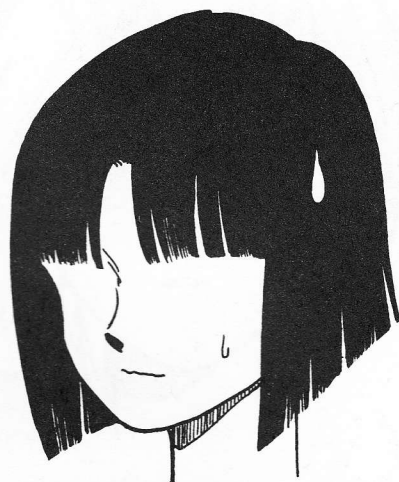
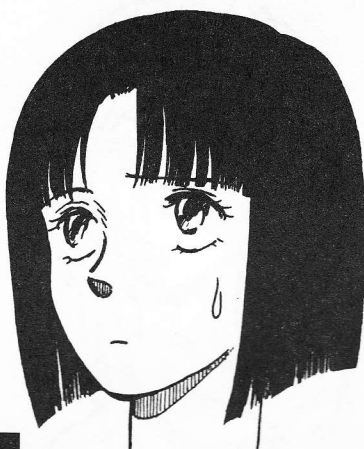
Note that use of thick lines will look like some sort of decorative patterning on the character's face.



Perspiration

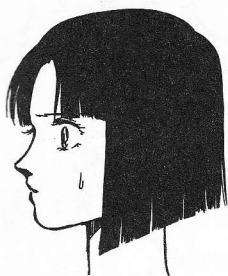


- Express tension, unease, and the depth of emotion
- Can be used in dramatic as well as humorous situations



Comical rendition

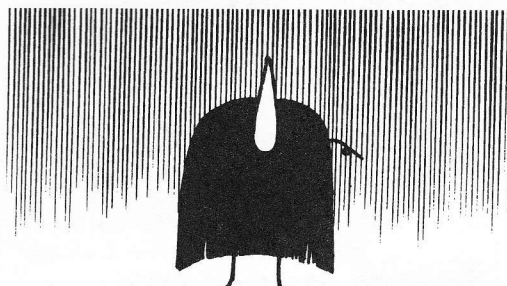
Realistic rendition



Serious rendition



A single, large sweat bead used for a comical rendition

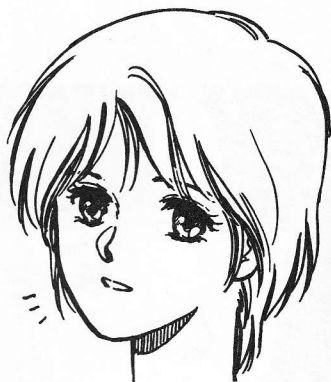
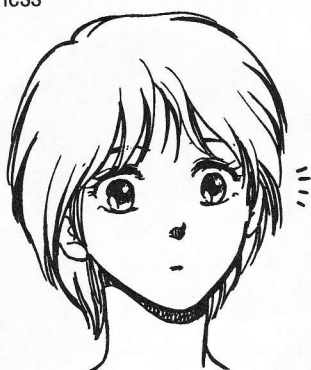
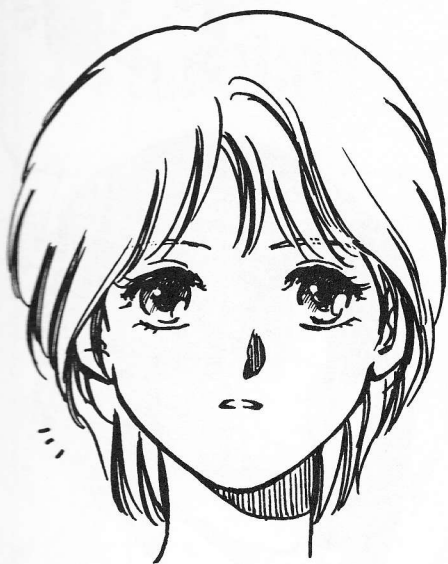


Combination of sweat bead and vertical lines

Dashes



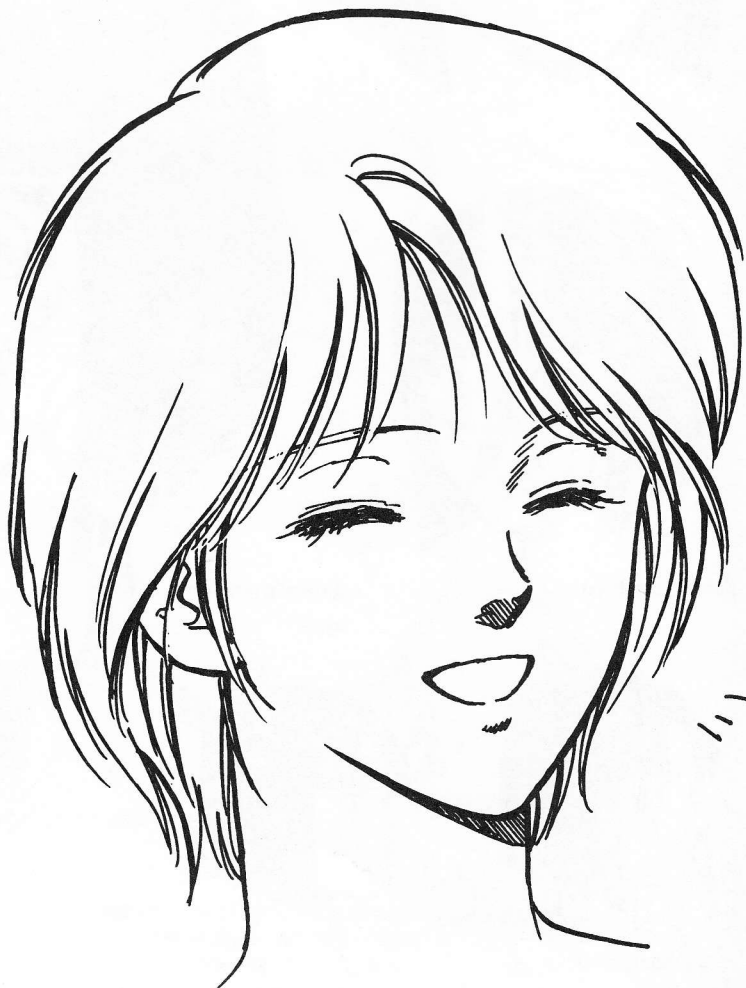
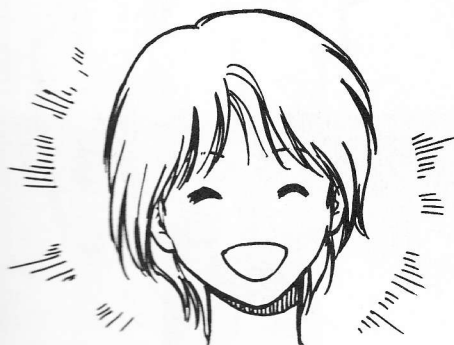
- Used to express realization or surprise
- Can also be used with a smile or to express joy or cheerfulness



While there are no set rules regarding the number of dashes or where they are placed, about 3 to 4 lines works fine.



Drawing dashes on both sides suggests joyful cheer.

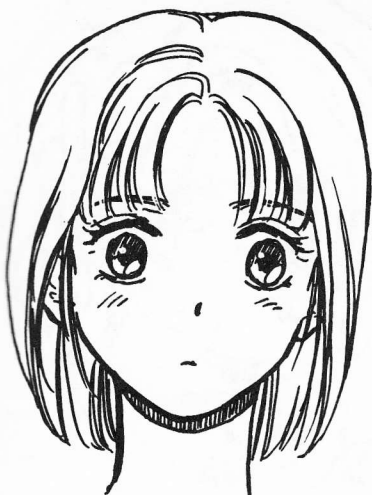


Too many lines may cause their intended significance to become vague.

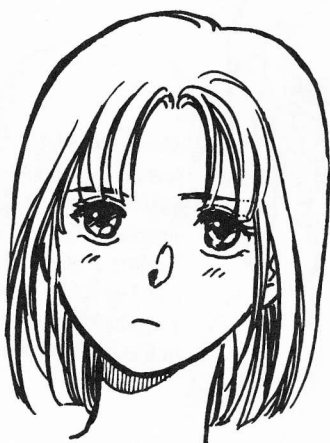
Blush Marks



- These are often used to show a character suddenly turning red or suggest embarrassment

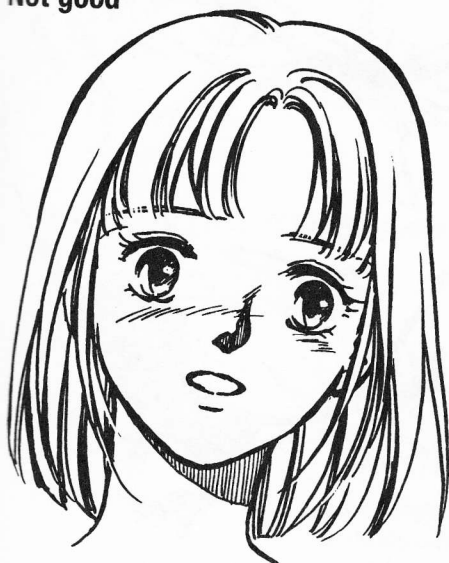
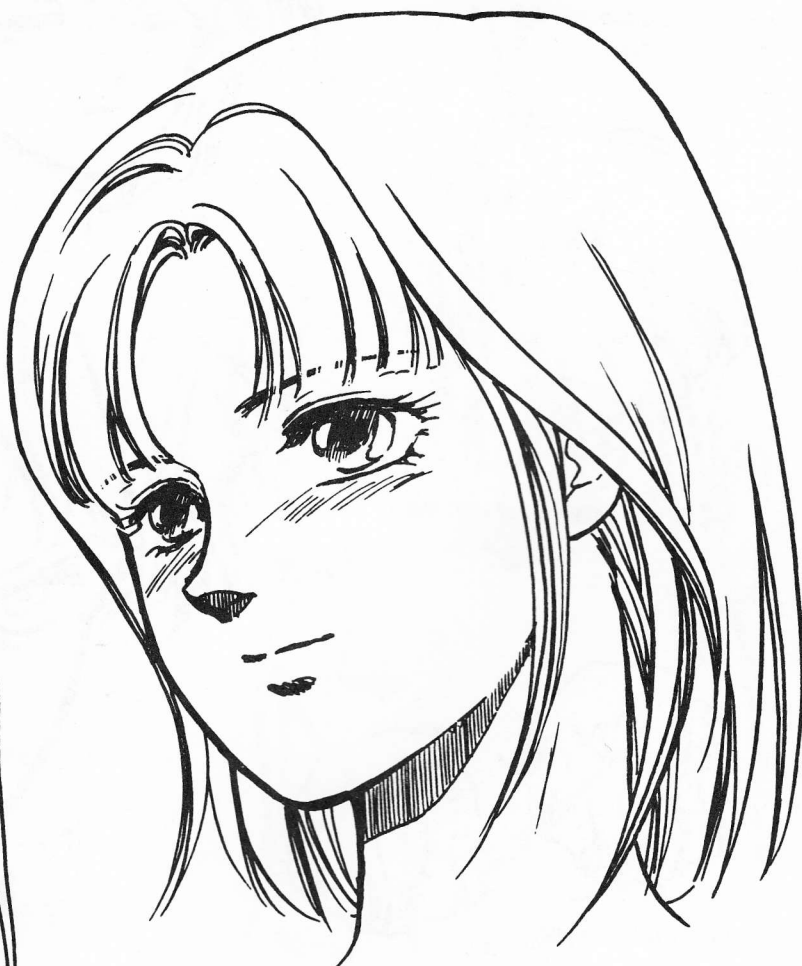


About 2 to 3 lines are appropriate. When drawing a close-up of a character drawn in a realistic style, use numerous, clean, fine lines.



Not good

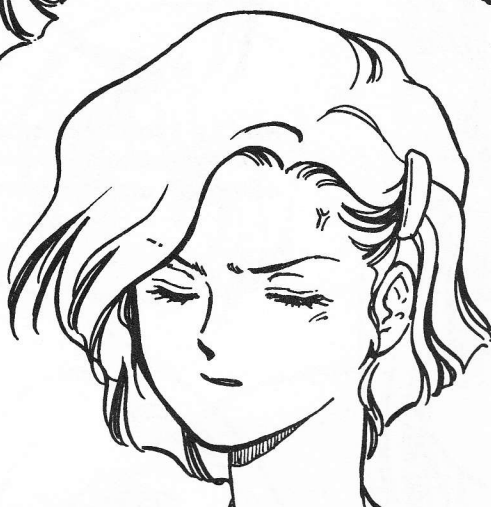
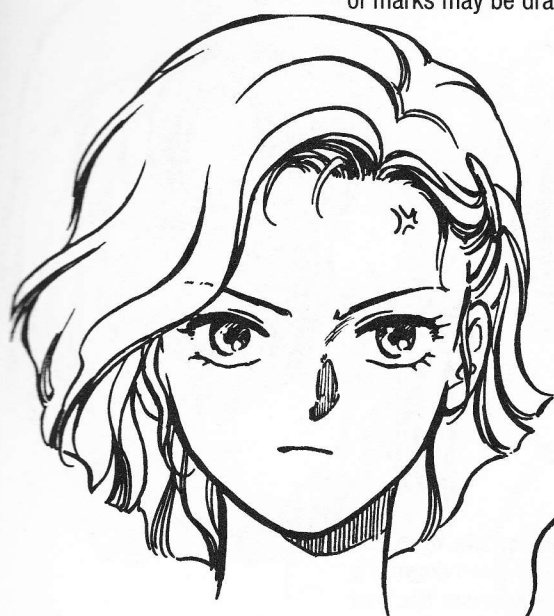
Take care in that making blush lines too small can cause them simply to look like smudge marks.



Cross Mark



- This is a humorous, stock way of representing "anger."
- This mark may be rendered in any style, and any number of marks may be drawn.



When angered, our blood flows faster, and when truly incensed, the blood vessels at the temple become engorged and rise. The "cross mark" is a symbolic representation of this phenomenon.



Felt-tip pens work well with this mark.



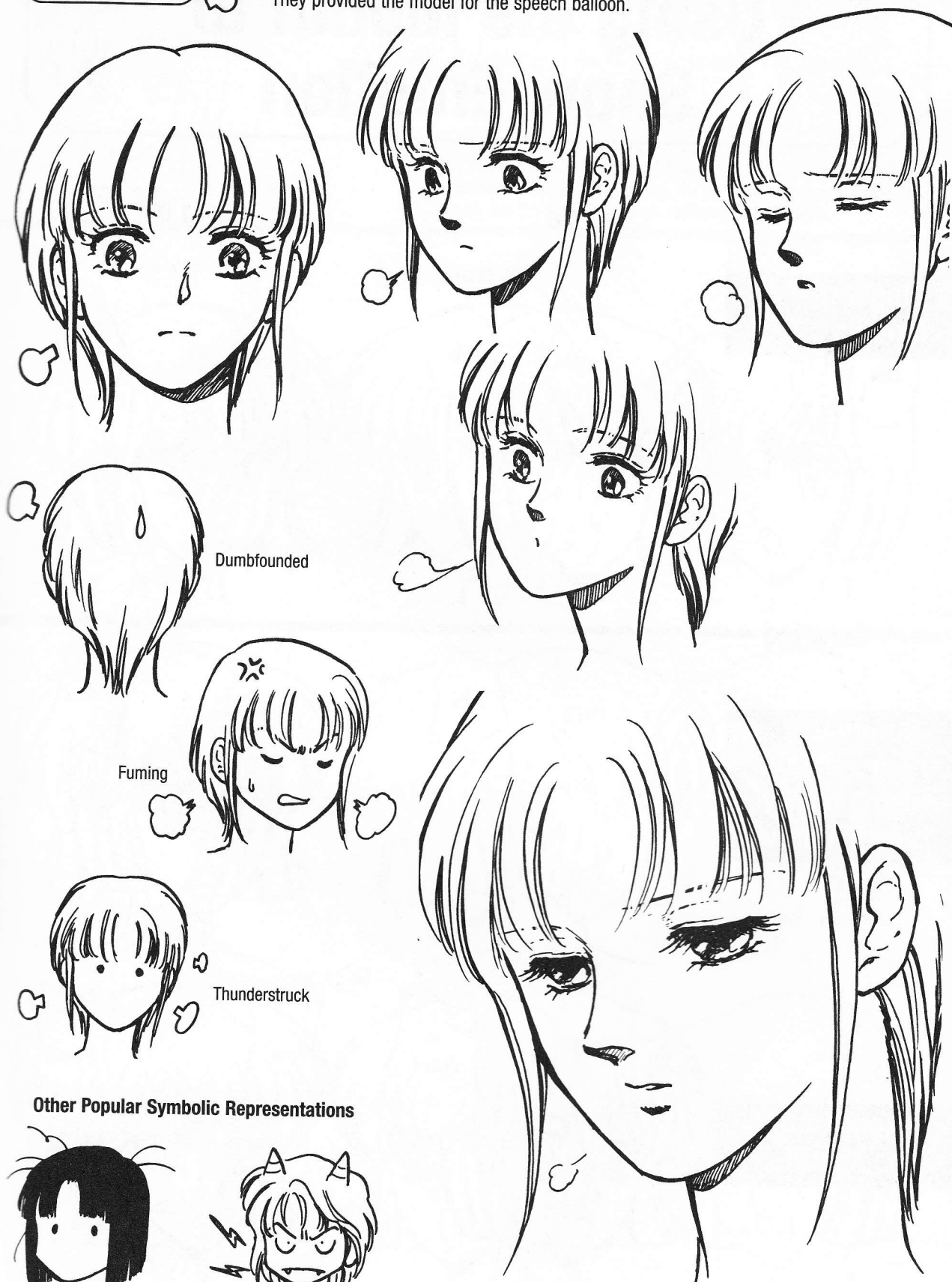
Tricornered cross mark



4-cornered cross mark

Sigh Mark

- These are used to represent sighs and snorts. They provided the model for the speech balloon.



Other Popular Symbolic Representations

Draw a smaller version when creating a close-up of a character rendered realistically.

Using the Mouth to Show Emotion

Short a

Long e

**Standard
Mouths**



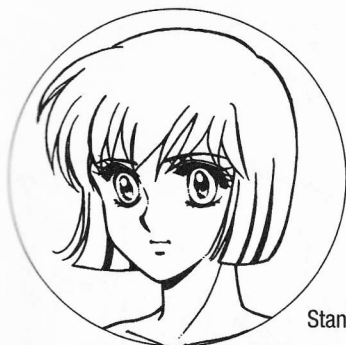
Surprise

**Surprise
Suggested
Using the Eyes
and Eyebrows**



**Exaggerating
the Mouth**





Standard face



Closed

Open

The size and shape of a speech balloon change along with the intensity of emotion. The stronger the emotion, the larger and more exaggerated the mouth, and the larger the speech balloon and copy inside.

Long oo



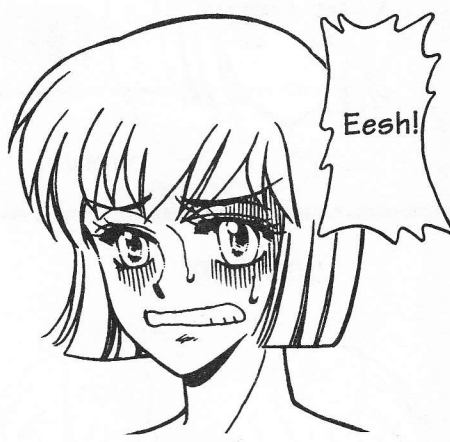
Short e



Long o



**Face with
Perspiration,
Blush Marks,
and Vertical
Lines**



**Below-the-
Neck
Movement and
Hand Gestures**

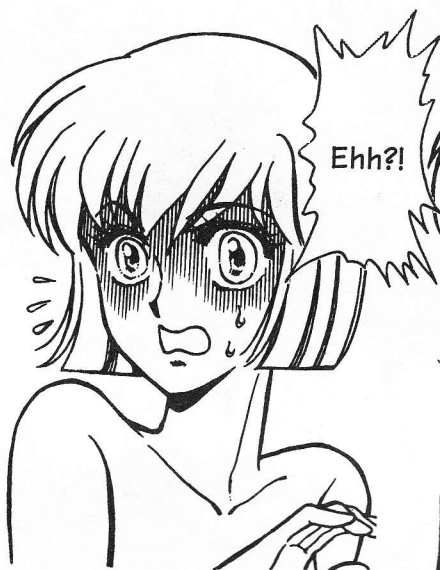
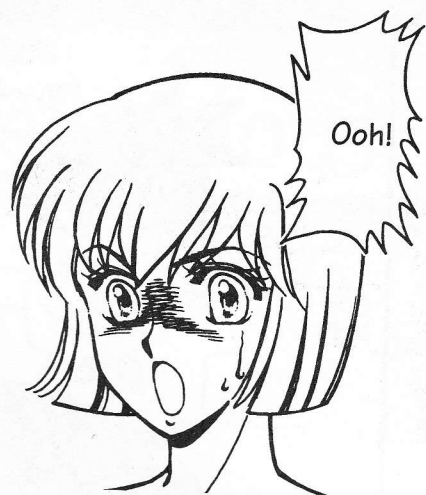
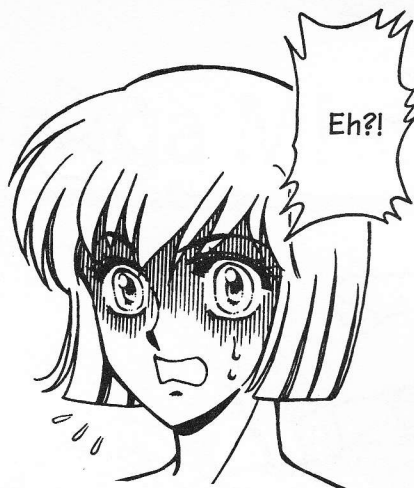


Smiling Faces

**Common
Smiling Faces**



"Tee hee hee" etc. may also be used.



When writing "Hmm hum," omit the puff (sigh).

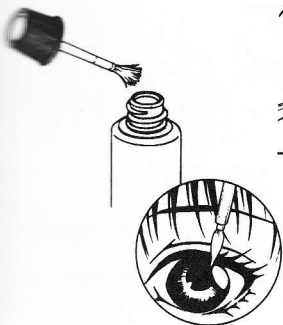
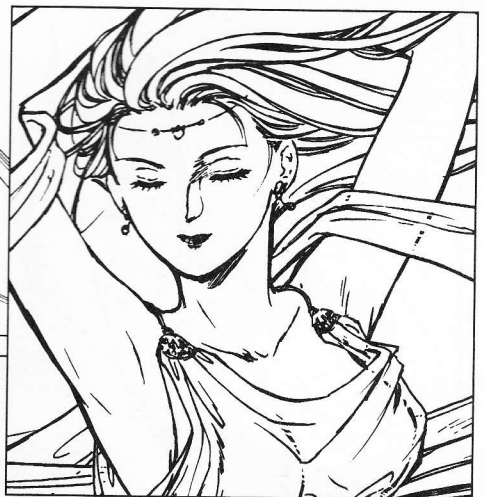
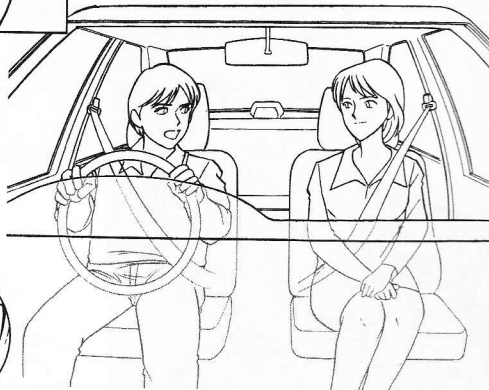
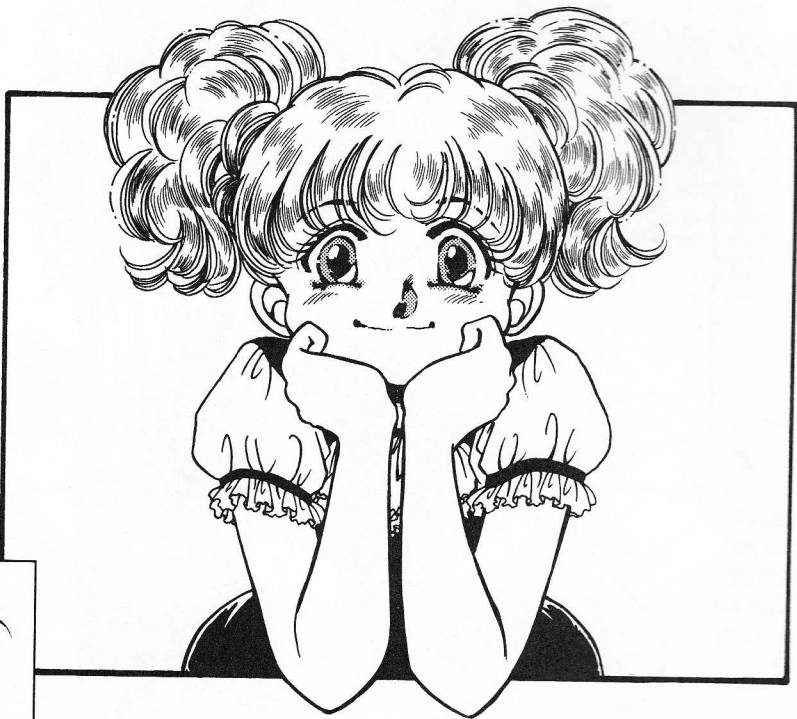
Tee hee hee or hee hee hee are other options.

Chibi (Super-deformed) Characters and Vowel Sounds



Chapter 4

Manga Miscellaneous



Creating Key Images and Character Entrance Scenes

When drawing key images and character entrance scenes, do not just simply make your subject large, but rather draw a pose, showing the character leaning against an object. The image will carry even more impact if you keep vague against exactly what the character is leaning.



These points lie on the same line.

The key is to draw the character so that her back (back of the neck) and left foot follow the same line as they rest against the wall.



Under drawing



Ink drawing

Under drawing



Character resting her
elbows on a table



Character leaning against
the panel frame



Character leaning against a pillar



Under drawing

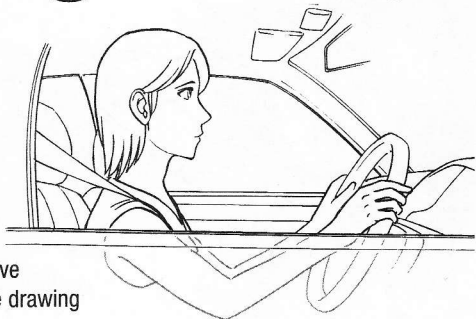
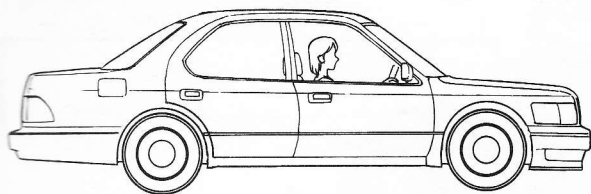
Character leaning out
beyond the panel frame



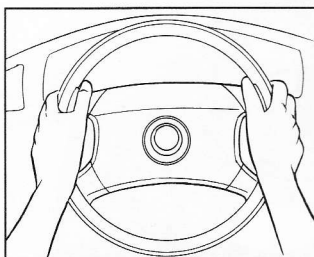
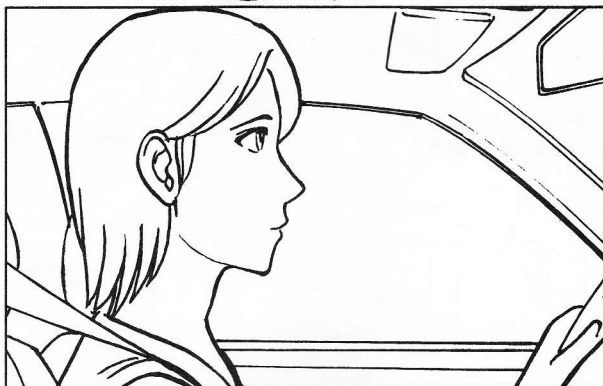
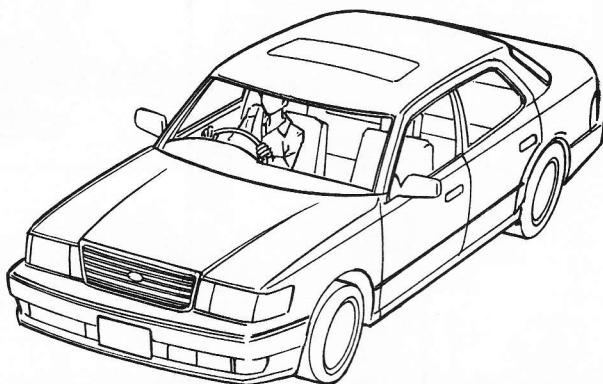
Vehicles and Figures: Driving Scenes When illustrating a character driving, you are often portraying scenes where the character would actually be hidden by the car's roof or hood (i.e. when the figure would not appear in a photograph). Check out angles and shots used in movies and TV dramas for pointers.



The steering wheel is actually larger than you probably imagine.

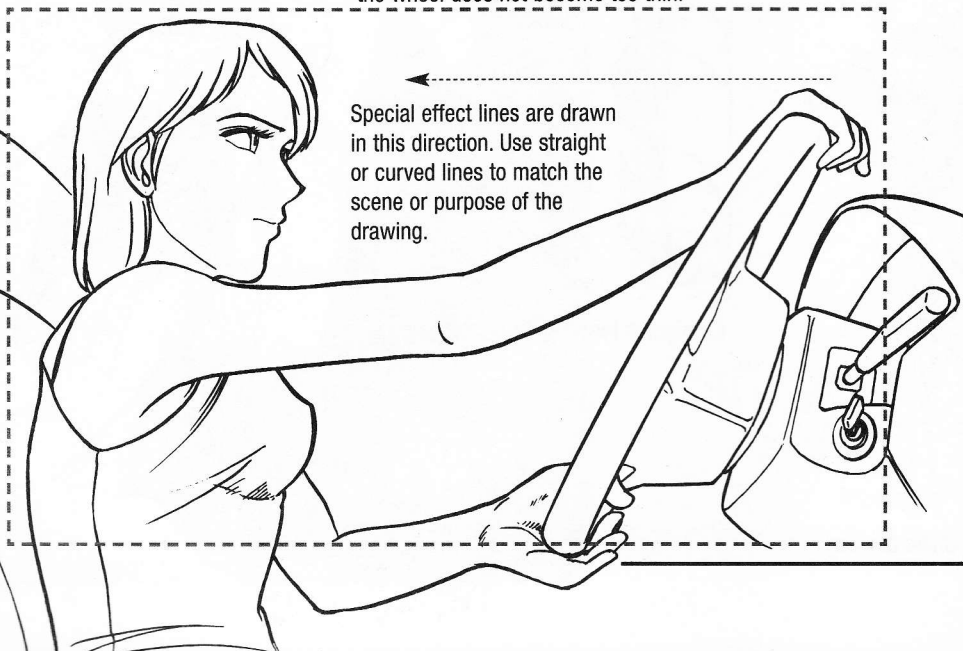


Perspective
reference drawing



This is a typical car-driving shot. Key points are the partially visible steering wheel and seatbelt, and the window frame on the opposite side of the car.

Here, the steering wheel is contrasted with the hands. Pay attention to the steering wheel's diameter and thickness and take care that the wheel does not become too thin.

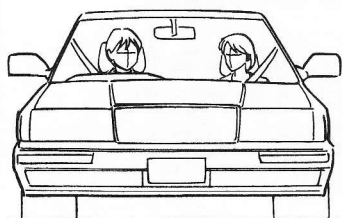


Special effect lines are drawn in this direction. Use straight or curved lines to match the scene or purpose of the drawing.

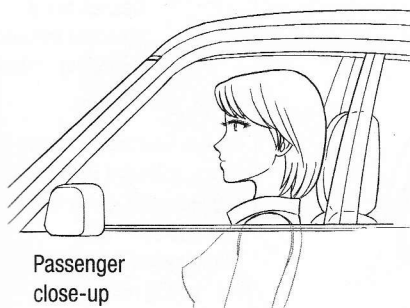
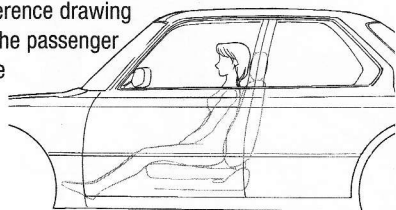
This composition frequently appears in "acceleration" scenes. Draw the composition from a relatively low angle; omit car windows and other interior features, filling in the blank space instead with speed lines and the like.

When Both a Driver and Passenger Are Present

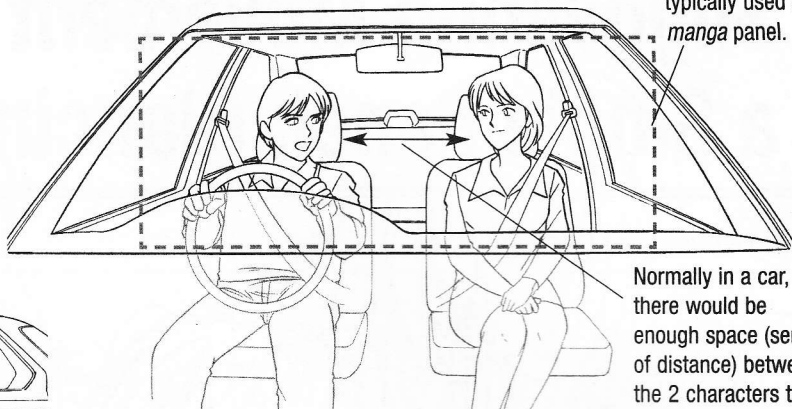
This is the portion typically used in a manga panel.



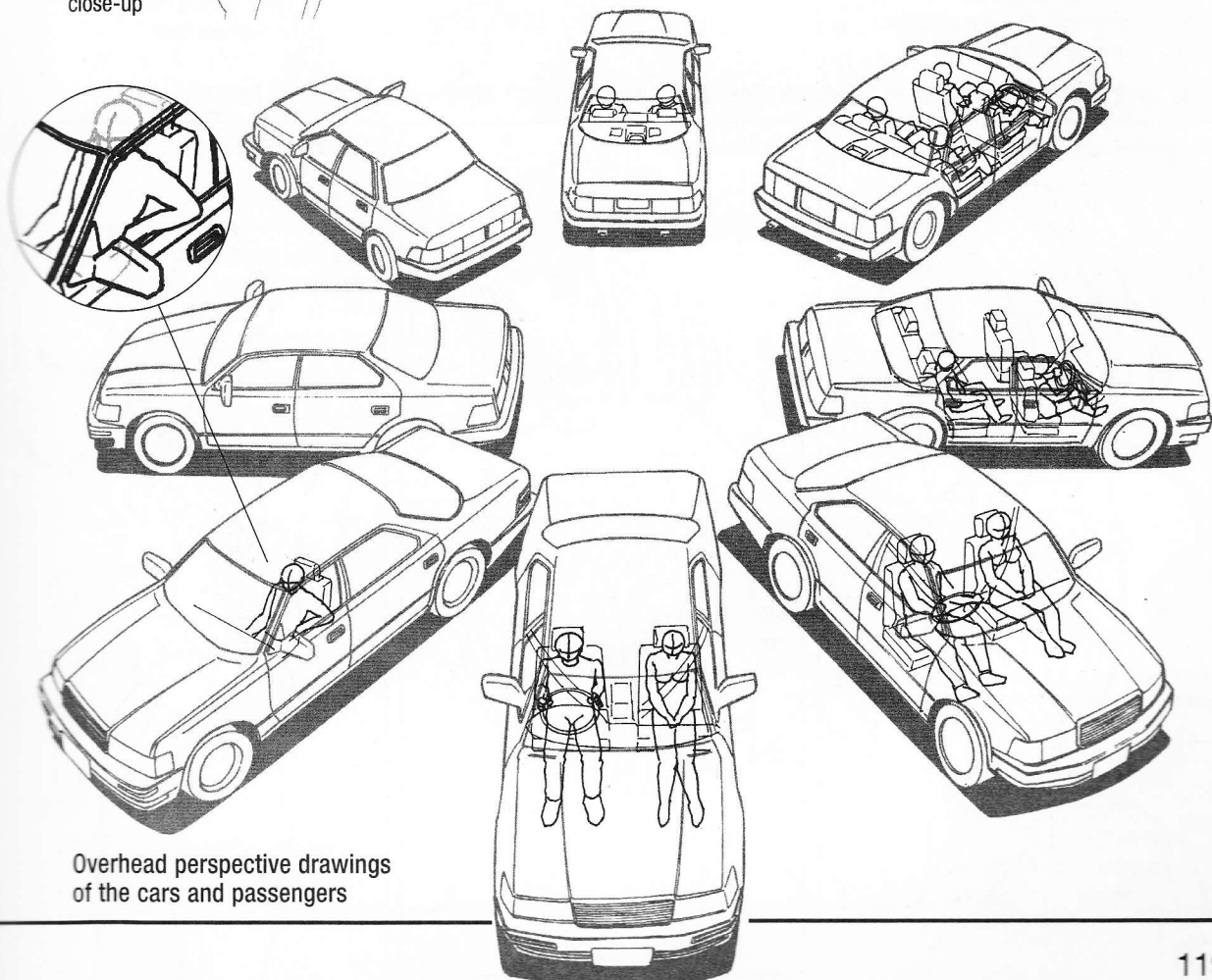
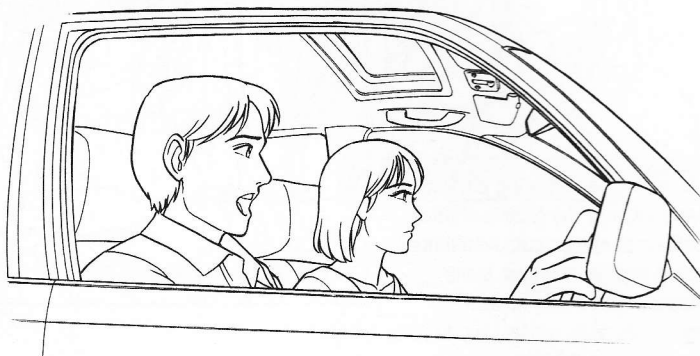
Perspective reference drawing of the passenger side



Passenger close-up



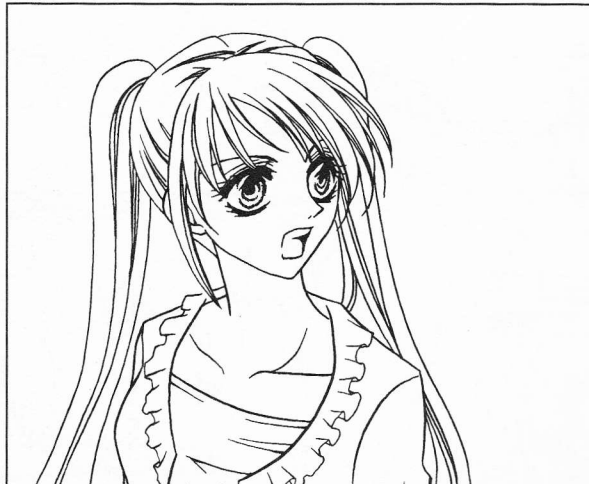
Normally in a car, there would be enough space (sense of distance) between the 2 characters to fit another figure.



Overhead perspective drawings of the cars and passengers

Suggesting Movement Using a Single Panel: Glancing Back

Taking Notice and Glancing Back



Dashes are a standard means of indicating "taking notice."

Here, rather than showing physical movement, only the gaze is shifting. Repetition of similar cuts would result in bland *manga*; however, since compositions like this do seem to carry significance, artists tend to lure themselves into thinking they are showing movement. This is a common trap for beginning artists.

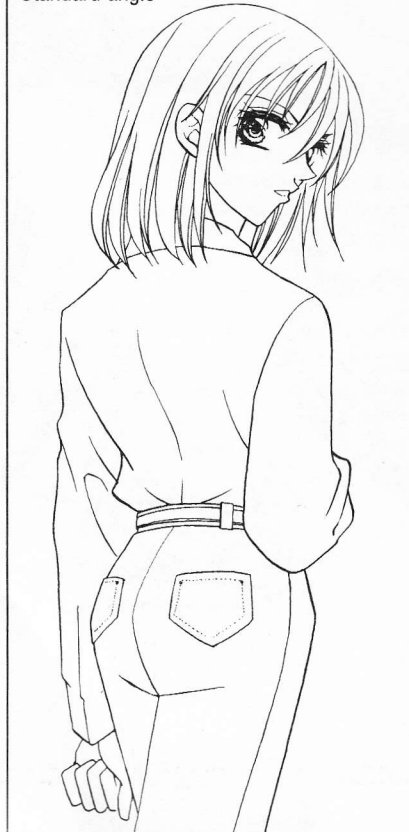
As the face and body are facing different directions, movement is given to the composition. This combination is used both for "taking notice" and "looking back."

• The Most Common Ingredient of "Taking Notice" and "Looking Back": Showing the Back and Face

Moderately high angle



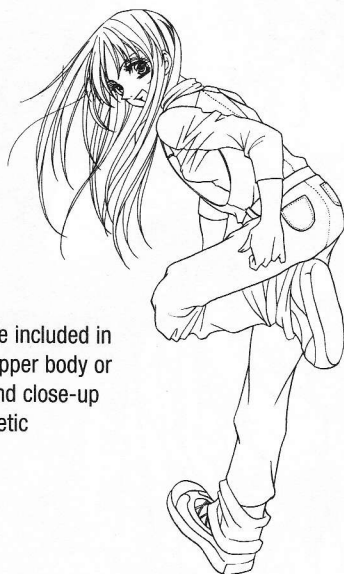
Standard angle



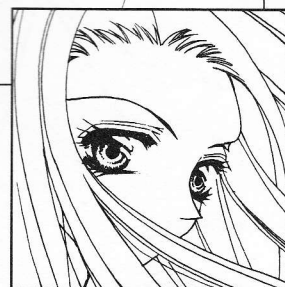
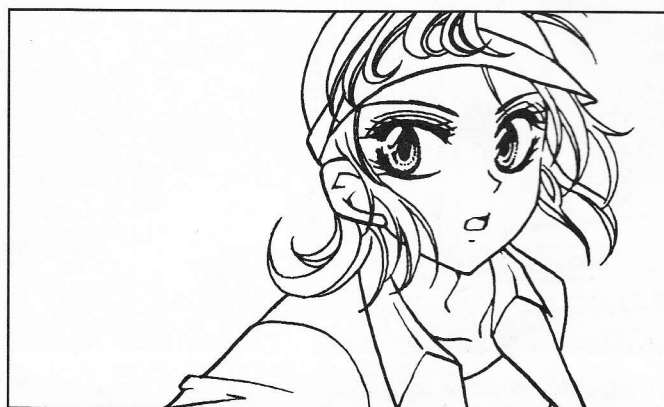
Moderately low angle



• The Gaze and Flow of the Hair Evoke a Sense of Movement



Even if the full figure will not be included in the panel, drawing the entire upper body or full figure will give your bust and close-up compositions a sense of energetic movement.



When you are able to give torsion to your figure's waist, then you will finally be capable of creating a striking, "key" image.

Penning Techniques That Create Depth

Give your compositions depth by contrasting light and shadow and modulating edges.

Horizon Line

Avoid rendering in detail portions of the hair opposite the light source. Instead, emphasize blackness in the hair.



Using a finer line for the horizon than for the figure will generate a sense of depth.

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Reducing the concentration of diagonal strokes used for shading in the gossamer lace will give a sense of volume to the "closer" lace.

Space (Wind)

Wind Lines

Drawing clothing, angelic robes or other sort of shawl or scarf, or long hair sweeping in a wide arc around a central figure allows you to suggest space (wind). Special effect lines representing wind appear in 2 locations at the top and bottom of the composition.



These wind lines, not visible in actuality, are used to create a sense of the "air's density" or speed. The lines can be rendered in various forms, be it straight or curved. Here, sweeping arcs are used to suggest air swirling. Having the wind lines become finer as they wrap around toward the back of the figure allows the lines themselves to give the composition a sense of depth.

Water Droplets

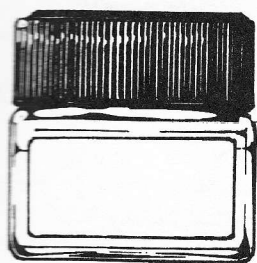
The key point here is the contrast between the sizes of the water droplets and splash. In the foreground, a large wave and a large splash of water appear in the foreground to suggest "proximity." The tiny circle centered at the woman's face is in fact a water droplet. The contrast between the small water droplets and the large splash create a sense of space and depth.



The contrast between black, white, and greys form the water's surface. Hatching was used for the greys. A key point is the shapes used for the mosaic water pattern formed by reflected light. Since this is still a liquid surface, geometric patterns drawn using curved lines were used to suggest the waves' undulations.

Making Corrections

White Paint Diluted with Water: Water-based White Paint

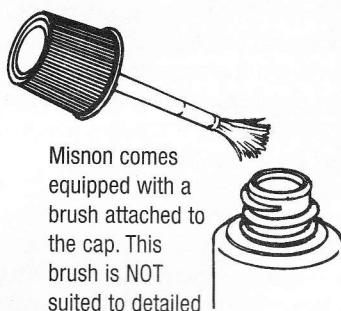


White poster paint



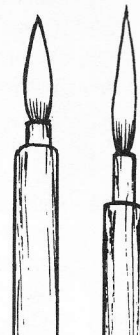
Misnon

Misnon W-20
For use with
permanent ink



Misnon comes equipped with a brush attached to the cap. This brush is NOT suited to detailed work.

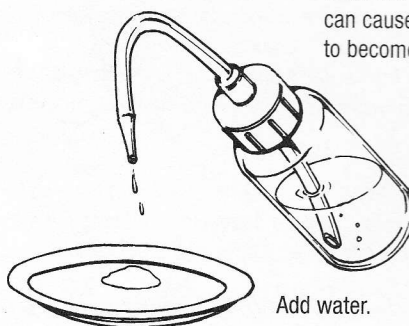
Brushes for use with white paint



Use fine brushes like a *mensofude* (thin brush used to render facial features) or a *hakkei* (ultra-fine *mensofude*).



Place some paint in a small dish.

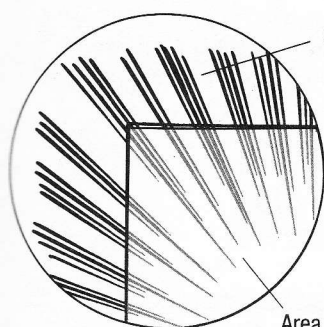


Add water.



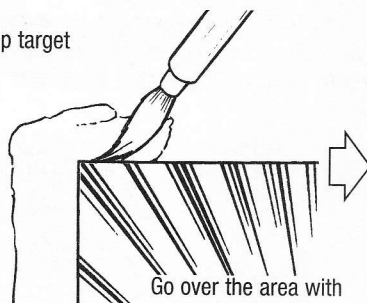
Mix well.

Clean up lines sticking beyond boundaries, etc.

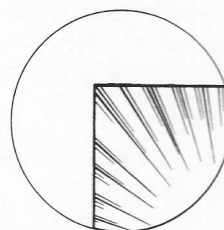


Clean-up target

Area not requiring correction



Go over the area with quick brush strokes. Do not rub the paper.



Cleaned-up image

- As water-based white paints age, they begin to dry out and become difficult to apply.
- The Misnon brand uses a special liquid that easily damages the brush.
*Once you have finished using the paint, wash the brush well.
- Mistakes made with water-based technical pens and felt-tip pens are difficult to correct.
*Use an oil-based product to correct water-based materials.

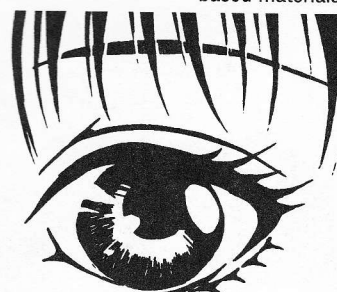
Using White for Special Effects: Adding Highlights to Eyes



Before



Create tiny dots by tapping with a brush.



After/Final image

*Oil-based products consist of correction pens, white ink pens, and liquid paper.

Hikaru Hayashi

- 1961 Born in Tokyo.
- 1986 Graduated with a degree in the Social Sciences and Humanities from Tokyo Metropolitan University with a major in Philosophy.
- 1987 Received a hortative award and honorable mention for his work on Shueisha Inc.'s *Business Jump* and served as assistant to Hajime Furukawa.
- 1989 Worked on Shueisha's *Shukan Young Jump* while apprenticing under Noriyoshi Inoue.
- 1992 Published his debut work based on a true story, "Aja Kongu Monogatari" ["The Story of Aja Kong"] in *Bear's Club*.
- 1997 Founded the *manga* design and production studio, Go office. Produced illustrations for the works *Butsuzo ni ai ni iko* [on the appreciation of Buddhist sculpture] by Hiromichi Fukushima (published by Tokyo Bijutsu Inc.)
- 1998 Authored *How to Draw Manga: Female Characters*, *How to Draw Manga: Male Characters*, *How to Draw Manga: Couples*, and *How to Draw Manga: Illustrating Battles*.
- 1999 Authored *How to Draw Manga: Bishoujo around the World*, *How to Draw Manga: Bishoujo/Pretty Girls*, *How to Draw Manga: Occult and Horror*, and *How to Draw Manga: More about Pretty Glas*; promoted, produced, and wrote the *manga* copy for Koki Ishii's *Kokuhatsumanga riken retto* (book on the wasteful spending of Japanese politicians), published by Nesco Co., Ltd.; and produced the corporate identity mascot character for Taiyo Group driving school.
- 2000 Authored *How to Draw Manga: Animals*; produced and initiated the release of *Bishoujo Fighting*, a *dojinshi* (fanzine or small press comic) for pro wrestling fans under the name of Meto (a fanzine specializing in woman's wrestling and cat fight videos, published biannually when matches occur; fifth issue on sale as of 2002).
- 2001 Coauthored *How to Draw Manga: Martial Arts and Combat Sports*, *How to Draw Manga: Giant Robots*, and *How to Draw Manga: Costume Encyclopedia, Everyday Fashion*.
- 2002 Coauthored *More How to Draw Manga Vol. 1* and *How to Draw Manga: Costume Encyclopedia, Intimate Apparel*, published by Graphic-sha. Mr. Hayashi continues the planning and production of original Go Office fanzines.

Rio Yagizawa

Ms. Yagizawa was born in Tokyo on January 8. She is a Capricorn with an A blood type. She first started doodling in pencil in nursery school and made her first attempt at drawing *manga* in pen during the fifth grade. In junior high, she began to produce *dojinshi* type *manga* works with friends from upper grades and in her class.

In 1981 she debuted as an illustrator with Minori Shobo's monthly publication, *Gekkan OUT*. She acted as an illustrator, an aniparo (animation parody) and *manga* artist, an anime writer, etc., contributing illustrations to Minori Shobo's Aniparo Comics, Akita Publishing's *My Anime*, Tokuma Shoten's *Animage*, etc.

In 1986 she debuted as a full-fledged *manga* artist in Kobunsha's Comic Val. Since then, she has contributed series and single publication works to Kobunsha's *Pretty*, as well as cover and page illustrations for paperback editions targeted toward young readers published by Seishinsha, Kadokawa Shoten, Shogakkan, and other publishers. She has authored 9 *manga* volumes and illustrated more than 25 paperback books.

In 1998 she began to participate on the production side with Graphic-sha and Go Office, starting with *How to Draw Manga: Couples* and continues such efforts today.

Go Office Profile

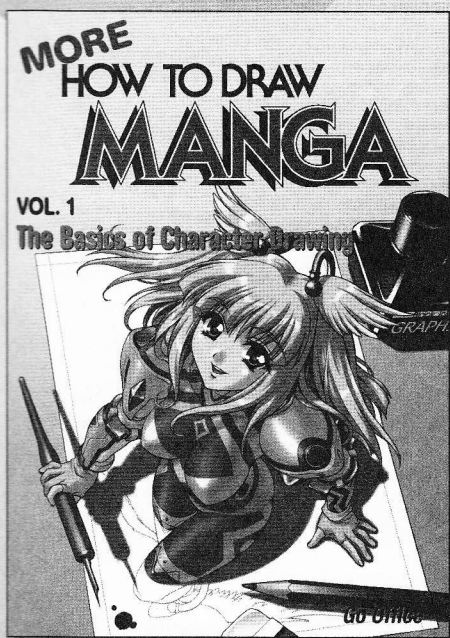
Go Office was founded in May 1997 and has been specializing in the production of tutorial resources using *manga* and illustrations, which include publications on *How to Draw Manga* series.



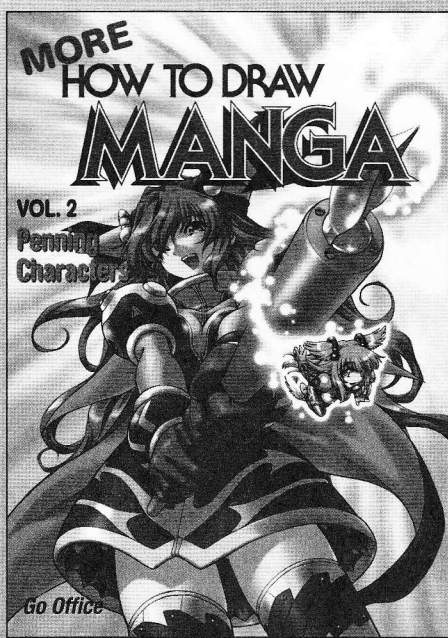
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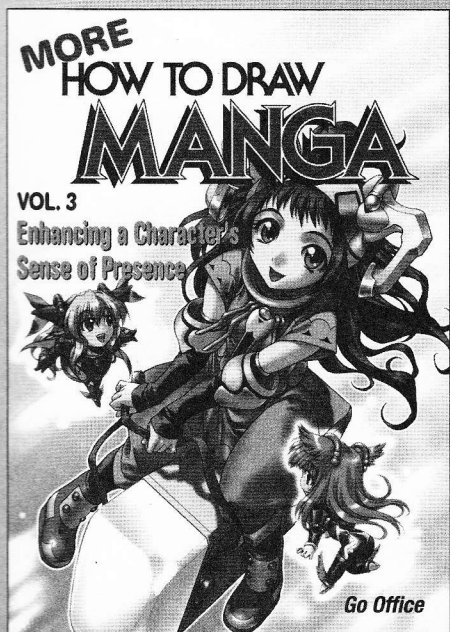
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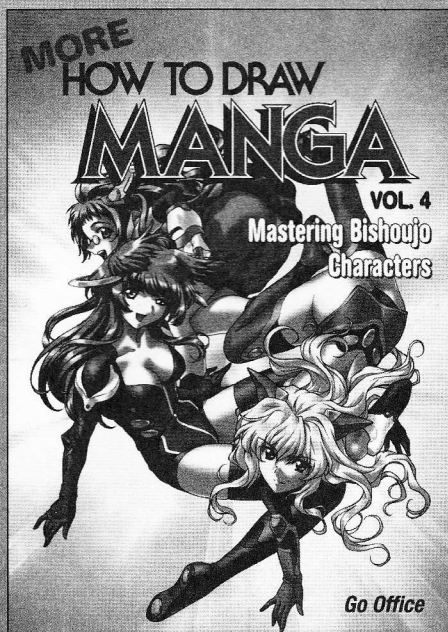
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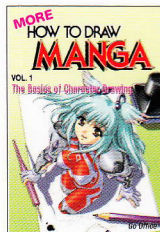
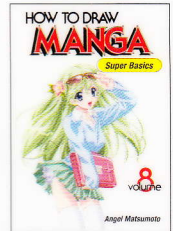


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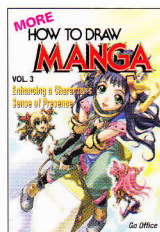
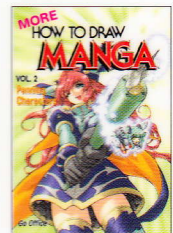
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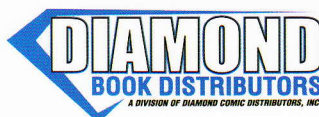
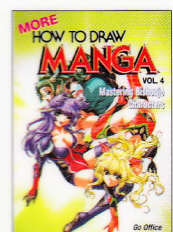
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